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ISABELLE EVESON.

WHAT HILTON ROYLE IS DOING.

Milton Royle, the dramatist, and his wife, Selena Fetter, have been in town several weeks visiting their friends and the theatres and resting after the long tour of the company acting Mr. Royle's play, *Friends*.

Friends is the play that was produced during the dog days at the Standard Theatre and made a vivid and strong impression upon theatregoers left in town. Among other things it proves that a play may make a success whose principal interest is not love.

Augustus Hartz saw the piece and bought it from Mr. Royle. Before the season was far along, however, Mr. Royle bought back his play and continued his tour as author, actor and manager. His wife has been the leading lady.

Mr. Royle said to a *Mirror* reporter:

"In September I shall continue the tour of the play. I think it is good for several seasons yet. I have outlined two other pieces, and a Chicago manager wants to make a production of one of them next Spring. During the winter I have been so busy with the cares of the actor-manager that I have had little time to write; but my wife and I will start at once for the West, where we will be away from stage-land and where we expect to use up much paper and ink.

"It seems to me that the fact that I act in my own play is of much benefit to me. It makes me personally known, so to speak, throughout the country, and, as I play what is termed a sympathetic part, the audiences get to have a pretty good opinion of me. Then, too, I come into direct focus with the public's likes and dislikes."

Mr. Royle is a graduate of Princeton and he studied at the University of Edinburgh under Professor Masson. Upon his return to America he went upon the stage, appearing in the support of Booth and Barrett and of Mrs. Potter and Mr. Bellevue. He did excellent work but he made his first "hit," as a breezy, clever, sincere young man of the period. He has always been a student of the drama, and as he has come in contact with both its theory and practice, he has the best kind of foundation upon which to base many more successful American plays.

Selena Fetter-Royle is an actress of force and finesse. Her Mrs. Ophelia in the original production of *The Henrietta* was marked by much gaiety and volatility of manner, and her "emotional" work since then in *The Tigress* and in support of Alexander Salvini and other actors, proves her versatility. She will be in her husband's company next season.

RECENT HISTORY OF ADONIS.

The reports concerning the goings-on in the Adonis company at the Casino have been so thick and various that it is worth while to state a few facts in the case.

About two months ago, when Henry E. Dixey and Harry Askin were playing in poor luck in revivals of old operas, Manager Stinson, of Pittsfield, offered to back Mr. Dixey to the extent of \$50,000, if necessary, in a revival of *Adonis*.

The offer was rejected at first for the reason that Mr. Stinson wanted to have Harry Askin sever his connection with the company. Mr. Dixey felt that, so long as Mr. Askin had stuck to him in adversity, it was fair that they should share prosperity.

A second offer was then made by which Mr. Askin should be retained as Mr. Dixey's representative with a salary of \$100 a week and twenty-five per cent. of the profits. This offer was accepted.

The Adonis company was organized and played out of town. Meanwhile Mr. Askin had come to town, seen Rudolph Aronson, made an arrangement with him by which Adonis could play there.

The arrangement was quickly made a contract. Then the company was, to all intents and purposes, made over again and improved.

Three weeks ago Burbank, a moneyed partner of Stinson, paid salaries with cheques on his bank at Pittsfield. It was quite a while before the cheques got to Pittsfield. When they got there they were dishonored. Burbank got \$500 from Rudolph Aronson and skipped. He took with him the receipts for the week except Saturday.

Thereupon Mr. Aronson re-engaged the company, after reducing salaries from five dollars upwards. Mr. Aronson is now the manager of Mr. Dixey in Adonis, and he will so continue until the piece wears out its welcome in New York.

In September the production will go on the road. It will then be under the management of Klaw and Erlanger.

SEABROOKE'S LONDON OFFER.

Thomas Q. Seabrooke received a proposal by cable last week that he appear in June and July.

The offer came from Dr. Schiller, who represents the Rosenfield Brothers, managers of Signora Duse, in London. The cablegram read: "An excellent house. Capacity, \$1,500. Fifty per cent. of the receipts."

The name of the theatre was not mentioned, but it is presumed it is the Lyric, at which Duse was booked.

Mr. Seabrooke says that he is unable to accept the offer of the London engagement because of his contract at the Fifth Avenue Theatre. He adds that it is likely he will play in London next season.

He points proudly to a box-office statement of the business *The Isle of Champagne* played to at the Court Theatre, Springfield, Mass., on May 23. The gross one night was \$1,753.75. It was the largest in the history of the theatre.

NEWELL'S SUCCESSFUL TOUR.

Willard and William Newell, the twin stars of *The Operator*, called at the *Mirror* office and gave an account of themselves. "We closed a season of thirty consecutive weeks at Holmes Theatre, Brooklyn. We

have played almost everywhere to big business. Next season we will be managed by Harry St. Ormonde. Mr. St. Ormonde is now booking us. We shall go only to week stands. Our scenery is elaborate. We carry a carload. We are now working on some new effects. Next Winter we shall play in New York several times. We have engaged Daniel Hart, George Heath, Jessie Wyatt and Mr. Leslie. Our tour will begin early in August. Meanwhile we shall go to Spring Lake, New Jersey, and also to Bradford, Pa.—our former home—for a vacation.

ISABELLE EVESON.

A picture of a handsome woman and a clever and ambitious actress—Isabelle Evesson—adorns *The Mirror's* first page this week. At the moment, Miss Evesson and her sister, Estelle Clayton, make unusually attractive a booth at the Press Club Fair. Although Miss Evesson has been a notable figure in many plays, her friends believe that her best opportunity has yet to come, and they expect that one of these days she will add to her multitude of admirers by some distinguishing performance that will more fully reveal her ability than any role she has yet assumed has done. And there is excellent reason for this expectation. Miss Evesson supplements unusual charms of person and manner with earnestness and commendable aims, and bases all upon an experience of the theatre that is invaluable even to the highest type of genius. Thus with beauty, manner, knowledge of requirements and ambition, it is to be expected that she will opportunely develop in her which her friends await in faith and of which she herself must be conscious. Miss Evesson has but recently closed with one of John Sretson's companies in *The Crust of Society*, in which she was both prominent and popular. She is remembered as leading lady at the Boston Museum for three years, during which period she distinguished herself in a range of parts that falls to the lot of few actresses of this time. She filled, also, a successful engagement of two seasons at the Criterion Theatre in London, and has identified herself ideally with the character of Dearest in *Little Lord Fauntleroy*, in which she toured this country with the most successful company that presented that play. Her last engagement in New York was in *Dr. Bill and Retrothed*, at the Garden Theatre. Her assimilative quickness was shown in this company, when at Philadelphia she played Miss Martinot's part in emergency, at short notice and to general applause. Miss Evesson has not concluded arrangements for next season, although she has several things in view. *The Mirror* hopes that she will make the fittest selection.

SCHOEFFEL ON CHICAGO.

A *Mirror* reporter had a chat with John B. Schoeffel, of Abbey, Schoeffel and Grau, last week, as to the reports of bad theatrical business in Chicago, on account of the counter attractions of the World's Fair.

"We have nothing to complain in so far as the reception and patronage of our spectacle of America is concerned," said Mr. Schoeffel. "Business has been improving steadily, from the first night."

"What have you to say as to David Henderson's statement in *The Mirror* that America is not a money-maker?"

"It is possible that, now that Mr. Henderson's *Ali Baba* has struck the town, the other theatres will be altogether out of it, so far as money-making is concerned—but I haven't begun to worry about it yet."

HE SWINDLED IN AMSTERDAM.

About May 10 a young man registered at the Hotel Warner, in Amsterdam, N. Y., as George W. Williamson, agent for *The South Before the War*. He remained in the city about two days, arranging for the appearance of that play on May 23. Manager Heff, of the local theatre, has not yet received the contract promised by Williamson. The company playing *The South Before the War* closed season several weeks ago. Williamson left Amsterdam suddenly and unexpectedly, having borrowed money from the clerk at Hotel Warner and leaving his bill at the hotel unpaid.

RUN DOWN BY AN ELECTRIC CAR.

During a street parade at Lansing, Mich., on May 22, Frank Tucker's band was run down by an electric car, and Professor J. O. Grinnell, the leader, seriously injured. The accident called forth indignant expressions from the local press, and Mr. Tucker will sue the railroad company for damages. It is said that the speed of the car was not slackened and that no alarm was given, and wonder is expressed that several members of the band were not killed.

HE TOOK POISON.

Thomas Cutler, a lather, who boarded at 308 West Twentieth Street, swallowed Paris green last Wednesday. He had enjoyed the acquaintance of Pauline Koefler, a diminutive member of the Liputians company, and had, it is said, based his hopes on matrimony. Cutler did not die. At the New York Hospital he was pumped out, and it is probable that he will be imprisoned under the law that makes an attempt at suicide a misdemeanor.

DICKSON'S NEW PLAY.

Charles Dickson says that he will appear at a New York theatre in August. He will act in a new comedy written for him by Charles Cline, and termed originally *The Bridegroom*. It has not yet been played. The name will probably be changed.

The Wabash Railroad is the most popular route for travelling theatrical troupes. For any information in regard to rates, etc., apply to H. B. M. Cline, Gen. Eastern Agent, 400 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark St. Chicago, Ill. F. Chandler, G. P. Agent, St. Louis.

GOSPEL OF THE TOWN.

Charles Shackford has signed for an opera season of ten weeks at Denver.

Al. Lubin, the trick violinist, has signed for next season with Sadie Hanson's Kentucky Girl.

William Black will play a season of four weeks each at Ashbury Park and Long Branch in Summer opera. Colonel Milliken is furnishing the company.

Jules Cluzetti, the tenor, who has been with Madame Modjeska for two seasons, has returned to the city.

Adie Dwyer will go to Buffalo shortly to appear in a production that the Meech Brothers will make there.

Harold Russell and Maclyn Arbuckle will appear in *The New Girl I Left Behind Me* company.

Carmencita was discharged from *The Prodigal Father* company for the reason that she would not dance simply to piano music at Salida, Texas.

Simmonds and Brown are engaging all the members of T. B. McDonough's Siberia company, which will begin its tour early in September.

In a letter to *The Mirror*, Manager Jake Schwartz, of the Grand Opera House, Bryan, Texas, endorses the postal service invented by Mr. Krackowizer and recently described in this paper, and says he at once adopted it for use in facilitating mail at his theatre.

Jessie Sutton-Queen is spending the Summer in Buffalo.

Lucy Dawson is seriously ill at her home on Fifty-seventh Street.

The Musical Library of Arthur Tams is assuming enormous proportions. It is one of the curiosities of the city.

Marie Nevins Blaine and Dr. William Tillinghast Bull, who has long been her physician, will be married in June, and Mrs. Blaine will consequently abandon her stage ambition.

The Casino Opera company, which opened at the Academy of Music, Jersey City, in *The Bohemian Girl* last night, embraces Lucille Meredith, Marion Chase, Edith Hall, Lida Darvell, Ada Godfrey, Lillian Alford, Louise Courteney, Henry Peakes, Horace D. James, J. B. Bradley and Harry Scarborough. Richard Lindsey is the musical director and Colonel Milliken the business manager.

The receipts of 1492 at Palmer's Theatre have averaged \$1,200 a performance. The extravaganza is a big popular success.

Frank Dupree has been engaged as press agent of the Imperial Music Hall.

Tyrone Power and his company left New York on Saturday for a tour of Canada. Mr. Power's play, *The Texan*, will be the feature of the repertoire. Edith Carew, recently of Alexander Salvini's company, is the latest addition to Mr. Power's support.

Jennie Goldthwaite, N. D. Conyers and George Chaplin have been engaged to appear in *The Corn Cracker*.

Fletcher Williams will undertake his fourth Summer tour, to run during July and August, in a repertoire embracing *David Garrick*, *A Glimpse of Paradise*, and *Not Such a Fool as He Looks*. His company is almost complete, and his time is all booked.

Pearlie Emmett has been engaged for the coming season for John E. Brennan's *Tim the Tinker*.

At a recent "social day" of the Twelfth Night Club the hostesses were Emma Frohman, Kate Mayhew, and Kate Jordan. Captain Thompson talked of celebrated actresses he had seen and known. At a later meeting of the club May Robson proposed an annual entertainment, at which a play by some member of the club should be produced with the purpose of giving the leading characters to young women who "never get a chance to be seen except at small places on the road." The idea was favorably discussed.

George F. Mothersole, lessee of the Macdonough Theatre, Oakland, Cal., has been lingering between life and death during the past four weeks with pneumonia, but he is now pronounced out of danger.

Mrs. Clara Beaumont, the California manageress and actress, recently bought five acres of land in San José, Cal., for \$5,000, and, in view of the prospective removal of the Capital from Sacramento to that city, has since been offered and has refused \$15,000 for it.

Emma Madden will be in the Mavourneen company next season.

Simmonds and Brown, the dramatic agents, "have never been so busy."

E. L. Snader, Pearl Andrews, and Anna Belmont are engaged for *Blue Jeans*.

Wilson Barrett, under the management of J. B. McCormick, made a pronounced success during his past season, having cleared, it is said, \$25,000. He has leased the Adelphi Theatre, London, for the Summer, and will return here next Fall under Mr. McCormick's management. Twelve members of his company returned to England on Saturday.

The McElfricks, theatrical architects, say R. F. Keith's new theatre in Boston will be the handsomest and most complete in the country. It will cost \$425,000. Mr. Keith purposes to entirely renovate, refit, and refurnish the Union Square Theatre this Summer.

E. L. Snader, who plays the part of Ben Boone in *Blue Jeans*, was unable to appear on Wednesday night, owing to a cold, and his place was taken by Andrew Robson.

Walter Damrosch will sail for Europe on Saturday, and expects to take a house for two months in London.

Rosina Vokes, Cecil Clay, and Otis Skinner sailed on the *Britannic* on Wednesday for Liverpool.

Berton Henry Conso has taken a position in the "department of admissions" of the *World's Fair*.

The California Dramatic company stranded in Brockton, Mass., on May 20.

The May Davenport company stranded last week at Henderson, Ky.

Manager Henry Greenwall has a long interview in the *New Orleans Times-Democrat* on his plans for the Grand Opera House in that city the coming season.

Josie Domaine, soubrette, has joined the Deshon Opera company.

Signora Elsa Gregori, an Italian prima donna, has been engaged by Thomas Q. Seabrooke to sing the soprano role in *The Isle of Champagne*.

Francesca Redding and Hugh Stanton will produce Don Cesar de Bazan on the lawn of Moulton Inn, near Philadelphia, on June 22. The performance will be under the auspices of the Philopatrian Society, and Mr. Stanton will engage a number of prominent artists for the occasion.

E. D. Shaw writes to correct a statement that he is manager of the Etie Elslser company. He says Will C. Elslser has been the manager of that company during the season, while Mr. Shaw has been business manager.

Doré Davidson has made his headquarters at the American Theatrical Exchange, where he is booking time for himself in a new melodrama.

Hattie Wills has been re-engaged by Veronika Jarbeau, with whose company she has made a pronounced hit as a dancer in Chicago.

Beatrice Moreland has sued Rose Coghlan to recover \$1,135.35 for an alleged breach of contract. In Miss Coghlan's answer the averment that "the plaintiff was guilty of unprofessional conduct tending to mar the defendant's delineation of her dramatic roles, and Justice Andrews has granted an order that the defendant shall give particulars of this allegation. The counsel for the defendant says the statement means that Miss Moreland made side remarks while she was acting with Miss Coghlan that tended to embarrass the latter.

John L. Sullivan did not appear in court at Riddelford, Me., to answer to the indictment for assault upon M. L. Lizotte. The champion was represented by a lawyer, who pleaded guilty on his behalf, and paid a fine of \$100 and costs.

Judge Andrews on Thursday enjoined Alexander Salvini from using with the play *Cavalleria Rusticana* a musical composition entitled "Benedictus," composed by Emilio Pizzi a year ago at the request of A. Carano, who let Salvini use the music. There is a disagreement between Carano and Salvini as to the amount of royalty to be paid.

Stuart Robson and his company appeared at the Fifth Avenue Theatre on Thursday afternoon in *The Henrietta* for the benefit of the charity fund of the Confederate Veterans' Camp of New York. Many distinguished persons were present, and about \$2,000 was realized.

Alfred E. Aarons, who is directing the tour of Monroe and Mack's Imperial Vandyvilles, has completed that company for next season. Mr. Aarons has renovated his theatrical office, 1103 Broadway, and is now engaged booking the tour of Joseph P. Sullivan, who will be under his management, and whose season will begin the latter part of August. Mr. Aarons has booked Paquerette for a return engagement at M. S. Robinson's Buffalo and Rochester houses, and the Starland Theatre, Philadelphia, and the Bedford Avenue, Brooklyn, have been added to his list of houses.

Edgar L. Davenport is in New York, making his headquarters at the Lambs Club. He has not yet arranged for next season.

Stella Perkins Madison has returned to her home in New York after a successful season in the West.

Elisa Jaracco, the graceful premiere danseuse, is in town.

Rose Eyring has been engaged to play in Julia Marlowe's support next season.

The Andrews-Demarest company has secured the contract to seat the new Eastable Theatre at Syracuse. The specifications call for the most modern and improved seats, like those in the Empire Theatre. The orchestra and balcony will require one thousand seats. Manager Hennessy is still in town. He is rapidly completing his list of bookings for next season.

Mrs. Frank E. Baker (Annie Burton) will be hereafter known by her matrimonial name. Mr. and Mrs. Baker are playing a Summer engagement with J. H. Shunk's *Wanted the Earth* company, under management of Ed. R. Katter.

Dixey will remain under Rudolph Aronson's management while Adonis continues at the Casino. The salaries of the principals of the company have been slightly re-nud.

It is said that the Lambs Club cleared about \$5,000 by its recent "gambol."

H. Buggs, Fanny Davenport's leading man, sailed for Europe on Wednesday. John Drew sailed last Saturday, and Francis Wilson will sail next Saturday.

Popular belief to the contrary, there are newspapers that never make a mistake—typographical or other. The *Boston Times* is one of these; and in lieu of printing the news, it scans its contemporaries for errors. A thankless vocation, surely, but one that employs persons that otherwise might find something even less commendable to do.

John H. Russell and his wife (Amelia Glover) have gone abroad.

Otis Skinner will continue as Modjeska's leading man next season.

Digby Bell has recovered judgment by default for \$225.33 on a note given by Harry Askin.

Will M. Armstrong, a singer in Carnegies' Minstrels, made a distinct hit, recently, upon his first appearance in Brooklyn. Mr. Armstrong will enjoy himself and entertain his friends, this Summer, on his yacht *The Idler*.

AT THE THEATRES.

Garden.—The Knickerbockers.

Comic Opera in three acts. Music by Reginald De Koven. Lyrics by Harry B. Smith. Produced May 29.

William the Testy.....Henry Clay Barnabee
Miles Bradford.....W. H. MacDonald
Hendrick.....Edwin W. Hoff
Anthony Van Corlear.....Eugene Cowles
Dietrich Schermerhorn.....G. Frothingham
Captain Van Wart.....Peter Lang
Katrina.....Camille D'Arville
Priscilla.....Jessie Bartlett Davis
Dame Kieft.....Josephine Bartlett
Barbara.....Lillian Hawthorne

The production of *The Knickerbockers*, made for the first time in this city on Monday at the Garden, has many negative merits, and it has a plenty of positive ones. Those captions critics that seek in it something to compare with Wagner, Verdi, Meyerbeer, will seek in vain. Its music is not as delightful as is Mozart's. It does not compare favorably with Mascagni's. But it is, nevertheless, tuneful, lively, and joyful. It is thoroughly well orchestrated. Its motives are appropriate. Mr. De Koven need not be ashamed of it. Neither need his friends nor his enemies. The audience on Monday was charmed by many of the refrains.

The story—which has been given in *The Mirror*—is in three acts. It is suggested by Washington Irving's "Knickerbocker History of New York." Briefly, it concerns the love of a Puritan Captain for the Governor's daughter. The daughter returns it, but the Governor does not. There is also a Puritan damsel that loves a Knickerbocker. The Captain is disguised as the damsel, in order to avoid arrest as a spy; the damsel is sentenced to prison as the spy; there are complications, and finally—the good people win.

The dialogue includes allusions to the "400" and to Gilroy's Kite. So it can not be said to be in harmony with the period of the action of the piece. But that makes little difference with the public.

The Knickerbockers may not be a capital success, but it hovers near it. It presents a series of brilliant stage pictures. The costumes and the scenery are beautiful.

The Bostonians sang and acted the opera with a degree of skill that approaches perfection. Mr. Barnabee is dryly humorous as Governor William the Testy. W. H. MacDonald is a doughty captain. Edwin Hoff sings better than ever. Eugene Cowles makes a hit as an arrogant knave of a trumpeter.

As Katrina, the Governor's daughter, Camille D'Arville is seen to great advantage. The fact that she is a Hollander gives special piquancy to her performance. She pleases the eye quite as much as the ear.

Jessie Bartlett-Davis is a demure and naive Puritan girl. Her singing was applauded frequently and long.

The entire cast is admirable. John E. Nash deserves commendation for the excellence of his stage management.

Union Square.—Parthenia.

Ingomar.....Edwin Ferry
Alastor.....J. Clark
Ambrosia.....T. A. Temple
Nesio.....C. P. Redfield
Polydor.....John J. Collins
Myron.....George McComber
Peasant Girl.....Jane D. May
Theano.....Emma Whittle
Actea.....Florence Gerald
Parthenia.....Agnes Burroughs Arring

Agnes Burroughs Arring, a sister of Marie Burroughs, and an actress associated with several traveling companies, brought herself into focus with the critical opinion of New York at a special afternoon performance of *Ingomar*. She staged the play at the Union Square Theatre on Thursday, and she chose for herself, of course, the character of Parthenia.

The performance as a whole suffered much from bad stage management and uncertainty on the part of several of the cast as to their lines. It was marred furthermore by activity in the audience and the wails of an infant in arms.

Miss Burroughs Arring was evidently nervous because of the disturbances across the footlights, and the ordeal of her impersonation was not calculated to soothe her.

Her performance of the heroic Greek girl is aimed in the right direction. She shows herself to be an actress of fine sensibility. She was particularly successful in the scenes in which the emotion of tenderness predominates. When she attempts to harangue the Alastor, however, she fails to convince, for the reason that she has not control of her voice and cannot increase its volume or intensity to any considerable extent.

Miss Burroughs Arring's Parthenia is an augury of a dramatic development rather than a symmetrical performance. She should be encouraged by it.

Edwin Ferry, who was featured in the support, made a capital Ingomar.

Standard.—The Missis.

Profanity Joe.....E. J. Henley
Ralph Kendrick.....George W. Leslie
Alice Kendrick.....Grace Kimball
Aunt Tillie.....Mrs. E. A. Eberle

It is pleasant, after having censured severely a play of Walter C. Bellows entitled No. 3 A, to turn about and praise a play of his called *The Missis*.

The Missis is a one-act drama. It received honorable mention among the plays submitted to the *Herald* in its prize play contest. It is no great compliment to *The Missis* to say that it is the best of the plays of that contest acted since then.

Mr. Bellows's sense of humor is not fine, but he has an eye for the picturesque and the grotesque in life. Much of the dialogue in *The Missis* is pertinent and worth listening to.

A young man has married a girl for her money. She finds it out and is unhappy. Then he falls in love, the money seems to be lost, and the two are reconciled. Meanwhile, in the mountain camp that is the scene of the action, the girl's father, Profanity Joe, an outcast from society, with a red shirt and a noble nature, has discovered his longlost

daughter. He has heard about the fortune of his daughter, and, in preference to making himself known and claiming it, he goes away.

The Profanity Joe of E. J. Henley is a fine character sketch. Grace Kimball is a sweet and pathetic Alice. Mrs. Eberle is competent. Mr. Leslie's Ralph lacked sincerity.

Madison Square Amphitheatre.—Ballet, Vaudeville and Opera.

Beginning last night the Madison Square Garden presents an entertainment varied enough in character to suit all tastes and creditable enough in performance to satisfy almost any Summer-night pleasure seeker.

The entertainment includes minstrels, an elaborate ballet, a light opera, and a general vaudeville performance.

First, an imposing array of minstrels supplied a half hour's entertainment. The music was received appreciatively by the large audience, but the gags did not carry beyond the first ten rows. Joking at long range does not work, and thus this part of the performance must necessarily fall flat on account of the size of the building.

The spectacular ballet is entitled *The Carnival of Seville*, and is glittering and brilliant enough to dazzle even the splendor-battered orbs of the oldest Black Crook and Eldorado habitue.

A fair performance of Offenbach's light opera, *The Prima Donna of a Night*, constitutes the third part of the entertainment, which closes with the vaudeville, the latter beginning at eleven o'clock. As this vaudeville differs in no respect from other performances of the kind, no comment is needed further than to say that it seemed to give considerable enjoyment to those who sat near enough to the stage to hear what was said. But, after all, so much is offered in return for the popular price of admission that no one can fairly complain.

Jacobs'—The Rambler from Clare.

The Rambler from Clare, a lively and amusing Irish drama, that has before been seen in this city, pleased the patrons of Jacobs' Theatre last night, and will no doubt prove profitable all the week.

Dan McCarthy, the author and hero, was a very pleasing and jolly Irish gossamer. Tony Sullivan, Cattie Coleman as the heroine, Rose Dwyer acquitted herself with credit. This is the last week of the season and Manager Jacobs promises many changes in his house during the Summer, endeavoring to make it one of the handsomest in the city. It will be entirely refurnished, the boxes remodelled and the front wall taken down, and a new and handsomer one put up. The entire cost will amount to about \$100,000.

Grand Opera House.—Faust.

The popularity of *Faust* was again demonstrated on Monday night at the Grand Opera House. A large audience was in attendance and heartily enjoyed the performance.

Marie Tavaray sang sweetly and proved also a creditable Marguerite from a histrionic standpoint. Lizzie Macnichol-Vetta looked picturesque as Siebel, and received an encore for her telling rendering of the flower song.

W. H. Clarke was capital as Mephistopheles. August Montegriffo was fairly good as Faust. Giuseppe Campanari's solo of Valentine in the second act was redemanded with a storm of applause. Fannie Gonzales as Martha was not quite up to the test of the cast.

Imperial Music Hall.—Vaudeville.

The Imperial Music Hall is stirring things in the vaudeville line this week. No better entertainment of the kind has been seen here in many a day. Lottie Gilson, Rose Pompon and Gonzalbo remain the chief features. They present new specialties. Rice and Elmer, the remarkably agile acrobats; J. W. Meyers and the Diamonds are also retained. The novelties include Joe Flynn, the character song writer and singer, Whitty and Leonard, Irish comedians; Topack and Steele, the Dillon Brothers, McBride and Goodrich, Charles Lawlor, Harris and Walters, and the Burroughs. The regular Sunday night concert are now on an equal scale of excellence.

Harlem Opera House.—The Rivals.

The revival of *The Rivals* met with a most gratifying reception at the Harlem Opera House on Monday night. Mrs. Drew gave her inimitable impersonation of Mrs. Malaprop. Mr. McKee Rankin was seen as the testy Sir Anthony, and Sidney Drew as Bob Acres. Maurice Barrymore made a dashing Captain Absolute, and Mrs. Sidney Drew a most dainty and attractive Lydia Languish. The other members of the company distinguished themselves by the excellence of their performance, and the closing week of this popular theatre promises to be a brilliant success.

People's.—Uncle Tom's Cabin.

Uncle Tom's Cabin, with much incidental circumstance, was given at the People's Theatre last night before a large audience and will run during the week. John P. Smith is the auctioneer, Lizzie D'Orion Daly is the Topsy, Katie Hughes is the Eva, Eleonora Morris is the Eliza, Frank E. Peters is the Uncle Tom. There is a large supernumerary company of colored persons. Charles Heywood is specially engaged as a singer, and John Jewett and Elsie Taylor as trick and wing dancers, and in the name of the stage what more could be asked.

Fifth Avenue.—The Isle of Champagne.

Thomas Q. Seabrooke opened to a crowded house last night with *The Isle of Champagne* at the Fifth Avenue. There have been several changes in the cast since the opera was last seen at the Manhattan Opera House, but Mr. Seabrooke still has the burden of the piece, and makes the most of his opportunities. The performance was

well received throughout, and encores were general, especially those accorded to the "Prodigal Son" song by the star.

Koster and Bial's.—Operetta and Vaudeville.

An unusually large Monday night audience was on hand at this popular house, and an excellent programme was well rendered. Ada Lundberg, a character serio-comic from the Oxford, London, made her first appearance and was instantaneously successful. She is very clever and does a class of work entirely new in America. She had several well deserved encores. The rest of the programme is attractive, as usual.

Herrmann's.—Herrmann.

Herrmann, described as the Great, opened successfully a brief season in his own pretty theatre Monday night, and amused and mystified a large audience. He was ably assisted by Mme. Herrmann. A Summer scale of prices will assist the success of the season.

Tony Pastor's.—Variety.

It would be difficult to devise a better variety bill than that presented at Tony Pastor's. J. W. Kelly, John and James Russell, Lily Burnand, Louie Cassati, the Thompson Trio, Sam Dearn, C. W. Littlefield, the Schallers, Eileen and Nora O'Shea, Pam Le Blanche and others fill out the rare evening of entertainment.

Columbus Theatre.—My Colleen.

Tony Farrell was seen at the Columbus Theatre last night in *My Colleen*, and met with a warm reception from a large and appreciative audience. Next week, *Held in Slavery*.

At Other Houses.

The Girl I Left Behind Me has passed its fiftieth performance at the Empire, but it is still popular.

At Palmer's 1492 promises to remain a Summer attraction.

Panjudrum, with Hopper and his clever assistants, is running prosperously at the Broadway.

Adonis continues at the Casino.

Kellar continues to excite wonder at Daly's by his feats in magic.

The Prodigal Daughter is fulfilling its original promise at the new American Theatre, where large audiences nightly congregate.

The Hinrichs Opera company appeared at the Grand Opera House last week very successfully in *The Bohemian Girl*, *Carmen* and *Rigoletto*. The work of the company has been unexpectedly good.

The Casino roof garden is in operation, with Mlle. Naya, from Paris, as the star chanteuse. Adonis continues to draw well.

THE BROOKLYN THEATRES.

Park.—Hoss and Hoss.

Hoss and Hoss had a crowded house at the Park last evening. Willie Collier met with a cordial reception, and so did the other members of the company, including Mark Sullivan, Louise Allen, Ignatio Martinetti, Helen Collier, Arthur Moulton, Helen Reimer, James B. Gentry, and Marie Celeste. Many amusing songs, parodies, specialties, and dances were introduced that created much laughter and applause. Next week, *Rising and DeLange* in *Tangled Up*.

Grand.—A Scandal in High Life.

A Scandal in High Life, a new farce-comedy by Edgar Selden, was produced at the Opera House last night. It delighted the large audience present. It is a laugh-producing jumble of musical specialties and interpolated songs that have the merit of being new.

The plot, which has a touch of local color, is also visible to the naked eye.

Characters were assumed by Edward Leslie, Henri Lynn, Ira Moore, J. B. Carroll, Jacob Strauss, Mattie Lockette, Kittie Hill, Gladys Van, and others.

BELLEW AND MRS. POTTER SAIL.

Kyrie Bellew and Mrs. Potter sailed for England on Saturday. A large number of friends bade them *bon voyage*. Flowers were profuse, among them being several handsome pieces from Annie Sutherland, Henry Chautrau and Irving Williams.

Mrs. Potter became a great favorite with the members of her company last season, and their affection for her was attested by various gifts. Verner Clarges and John F. Ward gave her a jewel case. They presented a fine umbrella to Mr. Bellew.

The Potter-Bellew tour closed at Middletown, N. Y., on Thursday last. If the stars can adjust matters so that their contract for a tour of India next season may be postponed for one year they will return to America next Autumn. It is their wish to do this.

Immediately upon their arrival in London the matter will be settled one way or the other, and the result cabled to Myron B. Rice, who will manage them if they come back. Mr. Rice was the treasurer the past season.

EULALIA AND COMIC OPERA.

The managers of comic opera in town are getting some first-rate advertising for their respective attractions out of the Infanta Eulalia. On Thursday the urbane James W. Morrissey escorted her to a box at the Garden. The Casino was decorated in her honor one night last week, but she failed to materialize. The Thomas Q. Seabrooke Opera company in *The Isle of Champagne* at the Fifth Avenue will warble to her on Tuesday night.

But listen to Ben Stevens, who holds up De Wolf Hopper in Panjudrum.

"The first regular, official, authentic, undeniable appearance of the Princess Eulalia in New York city will be at the Broadway Theatre on Wednesday, when she and her suite will see Panjudrum. She didn't go to the Casino, and it is not absolutely certain that she will go to the Fifth Avenue—but to the Broadway—not the slightest doubt."

The special committee appointed by the city has engaged 120 seats and ten boxes for its guests. Everybody will have to wear full dress. The theatre will be draped, and Thorley will provide the flowers.

AMERICAN THEATRICAL EXCHANGE.

Judging from the activity displayed daily at 1180 Broadway, the American Theatrical Exchange, amusement affairs are booming. During the past few days a large number of managers from every quarter of the country have been pouring in, and there is not a man in the business who cannot be found at this exchange consulting, booking, or planning. It is a veritable bee-hive of industry. W. A. McConnell and his excellent corps of assistants have their hands full.

DARKEST RUSSIA.

Work on Grattan Donnelly's new romantic play, *Darkest Russia*, is progressing favorably, and Messrs. Ellis, Brady and Garwood, the proprietors, promise that it will be one of the best productions of the coming season. The scenery will be elaborate, every detail being carried. It will fill about two carloads. The designs for the printing are original and startling. Sidney R. Ellis, under whose personal management the tour will be, has arrived in the city to close up contracts with actors and to open his offices for the Summer.

GEORGE WILSON'S LENOX.

The new venture of George Wilson for next season is expected to score a success. Mr. Wilson and his manager, W. F. Dickson, are busily engaged in securing their company, and getting up printing, scenery, wardrobe, etc. Their time is rapidly filling. *Lenox* is a farce-comedy, from the pen of Ed. Marble, and was rewritten specially to fit Mr. Wilson's abilities.

EDWIN BOOTH'S CONDITION.

Edwin Booth's condition was reported to be worse on Saturday and Sunday. While he did not rally on Monday, he was reported to be resting more easily. The plan to remove him to the seaside has been for the present abandoned. His condition, of course, is very critical.

REFLECTIONS.

Emma V. Sheridan, president, announces that the Society of the Alumni of the American Academy of the Dramatic Arts will hold its sixth annual meeting on Monday, June 5, at 10 A. M., at the Berkeley Lyceum, 19 West Forty-fourth Street. All members are earnestly requested to attend.

John E. Keller will shortly be busy himself, so to speak, in the hills of New Hampshire.

Wallie Eddinger, the boy actor, is the proud owner of a Columbia bicycle. He is an expert rider.

Henry W. Johnson, better known as "Hank," an old theatrical manager, who has been an invalid for nearly three years, benefited at the Bijou Theatre on Sunday night by the courtesy of many professionals aided by the Brower House Club. J. J. Spies was stage manager, and the following took part in an enjoyable performance: Alice Foudray, May Buckley, Fannie Cummings, Velena Swanson, Lizzie Derious Daly, Cora Van Tassel, Katherine B. Howe, Marie Velaska, Phil W. Peters, Mrs. Peters, Mark Sullivan, Curtis Kyle, Felix Hovey, John W. Ransome, George Pierce, George Marion, Winifred Young, "King" Kelly, William Jerome, Charles Wayne, Hugh A. D'Arcy, George W. Farren, George Gray and Branch O'Brien aided in the business department, and Jesse O. Crocheron acted as business manager.

Effie Darling, recently with *Later On* and *O'Dowd's Neighbors*, will spend her Summer at Anacostia, D. C.

Manning and Wooley, Dutch character comedians, returned from Chicago on Monday. They appeared at the Lyceum Theatre there. They will go to Proctor's Theatre on June 12.

Colonel Miliken is engaging an orchestra for the Allegheny Mountain resort called Woponic.

Mr. and Mrs. David Steele will be in the Shore Acres company next season.

Harry Williams, manager for Katie Emmett, has recovered from his long illness. He is engaging companies to act Killarney and *The Waifs* of New York in the Fall.

Isabella Preston will join the Willard Brothers' Opera company.

Kenyon Bishop will appear at the Boston Museum in comic opera in September.

Arthur Wallack will not play Jim Woodfall in *The House on the Marsh* next season, but it is probable that he will manage Mervyn Dallas' tour in that play.

Ernest Willis and Harry Glazier have returned from Scranton, Pa., where they played in a stock company for two weeks.

Laura Alberta expects to leave the Polytechnic Hospital in Philadelphia this week.

OBITUARY.

John N. Camp, treasurer of the Middlesex Company, at Middletown, Conn., died on May 29. He was an admirer of opera and the drama, an excellent amateur musician, and an esteemed citizen. It was largely through his efforts that the Middlesex was built.

Dr. Hamilton Griffin, stepfather of Mary Anderson Navarro, died in London on Saturday, aged sixty-two, of Bright's disease.

THE USHER.



The past week's weather has been bad for farmers and good for managers.

The number of strangers in town, as shown by the crowded state of all the hotels, is quite unusual for this time of the year. The chill that has lingered in the air delays preparation for the summer exodus of residents. Consequently the theatres are doing a land-office business.

Several of the attractions in Broadway theatres took the largest receipts of the season last week.

Evidently *Tim Mason's* prediction that New York would be the best theatrical city on the continent during the world's fair is going to be verified.

Last week, in the course of sundry comments upon Lotta's rejection by a malicious cabal of Sorosis, I took occasion to refer to an interview with Georgia Cayvan on the same subject that appeared in the form of a St. Louis dispatch in the *World*.

I said that it was hard to believe that Miss Cayvan had been reported correctly. Last Thursday a telegram from Miss Cayvan reached me. It said that the *World* dispatch was founded upon a sensational article that appeared in the St. Louis *Post-Dispatch*, and that criticism founded upon it did her an injustice.

Yesterday I received the following letter from Miss Cayvan:

AUTHORITATIVE HOUSE.

CHICAGO, May 27, 1904.
DEAR SIR:—I have just received your paper with the criticism of the interview which the New York *World* carried in its edition upon its face, and will hardly need to deny, except that it seems to patronize, as suggested, a distinguished woman. Of this no one would believe me guilty. The reporter and myself had different ends in view at the time; he wished to secure, I wished to prevent, a sensational article upon the theatrical profession.

The remainder of the interview consisted of questions: "Was Miss Crabtree blackballed because of her profession?" Certainly not, else why are other actresses members of the club? "Was it because of personal reasons connected with Miss Crabtree?" Certainly not; I have never heard anything that was not charming and womanly of Miss Crabtree. Who has? "What do you think was the reason for the blackballing?" Perhaps a misinterpretation of the woman because of the kind of play in which she performs, as many people of narrow view imagine the performer to be the part she plays. (Miss Crabtree has herself suggested this as a theory.) "Will you resign from the club because of this blackballing?" Certainly not; I do not know Miss Crabtree personally, and she does not need me to fight her battles, and should the motive have been as suggested, prejudice against our common profession, the cause ground from which to combat it would certainly not be from the outside of the club. I take no active part in Sorosis matters, but I am glad to have my name upon the roll that the stage may have one more representative in the club. I have never received a slight because of my profession.

The statement that I would not have written the letter had I known the affair was to obtain publicity, I did not make. I would have written it under any and all circumstances had the opportunity been given me. As a member of the Club, of long standing, as a member of the theatrical profession, it would have been impossible for me to have taken sides in this affair. I regret only that I should have been so misrepresented in the wording of the interview.

Respectfully,

GEORGIA CAYVAN.

I am glad to be able to publish Miss Cayvan's explanation. Once again the sensational newspaper is censurable.

I am informed that the members of Sorosis—that is, the great majority of members who voted for Lotta's admission—are even more incensed over the treachery that resulted in the publication of the affair than they are at the seven conspirators who showed the possibilities of feminine spite by blackballing one of the worthiest representatives of the dramatic profession.

A quiet but thorough investigation has been in progress for a week. If the traitor is discovered she will be expelled from the club in the most public manner.

As yet little is known of the results of the still hunt. It has been ascertained that the "copy" of the story furnished to the *Times* was type-written and that it bore no signature or identifying mark.

This, of course, makes the work of the investigators more difficult, but I believe that they have found several promising clues and they hope to unearth the culprit shortly.

The matter is not likely to be forgotten soon. New developments are expected at the next business meeting of Sorosis.

Various reports have been afloat concerning an embryonic publication called the *Dramatic and Musical Magazine*. Several persons have written to *Tim Mason* during the last couple of months to say that they had subscribed to the magazine but no copy of it had been received.

At the office of its promoters when these reports were investigated it was said that the first number would appear in June.

I have received a letter from Ralph E. Briggs, one of the subscribers who had complained of the matter, which says:

"Last week Mr. Camisky, who was to be the editor of the *Dramatic and Musical Magazine*, sent me his personal cheque for \$5, the amount that I sent the concern, so that I am made whole on the transaction. He said that owing to some dishonesty in the company he had severed his connection with the paper. As he repaid me personally I consider his course very honorable."

I print the foregoing for the benefit of other inquirers on the same subject.

Edward Harrigan and his company have become as popular in Philadelphia as they are in New York.

The recent engagement in the Quaker City was immensely successful in the pecuniary sense and it is probable that instead of putting in a fortnight there in future seasons they will play five or six weeks.

Mr. Harrigan tells me, by the way, that he will revive *Dan's Tribulations* at the opening of his next season. That will complete the Mulligan series and the favorite old book will then be closed. The prolific author-manager-actor has a new local comedy ready to follow this last of the revivals.

The death of Hamilton Griffin in London on Saturday removed a man whose idiosyncrasies and shrewd business qualities at one time gave him prominence.

It was largely due to Griffin's careful and intelligent management that his step-daughter, Mary Anderson, rapidly became a successful star. Since her retirement he has had no theatrical interests.

Griffin was a big, eccentric Kentuckian. He practiced medicine in early manhood. His devotion to Mary's interests was sublime, and she never failed to appreciate it. He was once made the model for the comic character in a watering-place novel.

The "official inaugural" of the Professional Women's League at the Brunswick on Monday afternoon was highly successful. The attendance was large and representative, and the exercises reflected great credit upon the organization.

From a small beginning the League has grown rapidly to a position both unique and important in American theatrical life. The same sort of enthusiasm has been uncorked by its members that flowed last year for the benefit of the Actors' Fund Fair, and the same happy results are being accomplished.

The League is already fruitful of much profit and pleasure to the women of the stage.

Tim Mason continues to give points to its contemporaries, daily and weekly, in gathering and publishing the news of the stage.

"Scoops" and exclusive stories are found in every issue, and the whole dramatic field is covered more thoroughly now by this paper than it has ever been covered before by any paper.

The advertising pages, moreover, tell a story of unprecedented success. The past season *Tim Mason's* business department has broken the record.

THE WICKLOW POSTMAN.

Eugene O'Rourke, an effective comedian with Thomas Q. Sealbrooke in *The Isle of Champagne*, will begin his career as a star at the Globe Theatre, Boston, on Sept. 4 in an Irish melodrama of which much is expected, entitled *The Wicklow Postman*. The play was written by Mark Price, the well-known actor, who is no novice as a dramatist. In the stellar role Mr. O'Rourke will have excellent opportunity to display his ability as an actor, singer and dancer. His supporting company will be a good one, and will include Bettina Gerard, and the play will be elaborately mounted with special scenery and original mechanical effects. Lee Harrison and W. F. Blande, both experienced in management, will direct the enterprise, which should be successful under such auspices. Mr. Harrison will travel with the company, and Mr. Blande will be in advance, and no effort will be spared to place their star in a prominent position.

AULD LANG SYNE.

Daniel Sully, if first impressions amount to anything, seems to have in his new play, recently produced at Providence, R. I., his very best vehicle. The papers of Providence were uniformly favorable in their comments upon the play, and by a device of his own Mr. Sully cleverly gauged public sentiment regarding it. He had distributed among the audience two cards for each person, one bearing the word "Yes" and the other "No," and requested that holders of these cards should vote as to whether the play pleased as they left the theatre. In a box furnished for the purpose when the audience had been dismissed there were found 1,636 cards in the affirmative and but 42 bearing negative votes—thus showing an overwhelming majority in favor of the play.

Louise Moore will join the Lillian Russell Opera company in Chicago on June 5, to play *Pedro* in *Girode-Giroda*.

PROFESSIONAL DOINGS.

Charles Francis Gounod, the composer, is reported to be dying in Paris.

A. R. Wilber will direct the tour of Reeves and Palmer's Cosmopolitans, whose season will open about Sept. 1. The company will comprise some of the best known American and European artists, and each feature will be a novelty. An immense order for lithographic printing has been placed. Only first-class theatres will be played. Mr. Reeves is now in Europe negotiating with several prominent artists.

Carlo Torriani succeeds Paul Steindorf as musical director of *The Isle of Champagne*.

A judgment for \$277 against Helen Danvray in favor of A. S. Seer has been entered in the City Court.

The names of Fiollett Paget and Mons. Marius will be featured as supporters of Rosina Vokes next season. Miss Paget will spend most of the Summer in England, and will return here early in September.

Ernest Charles, a son of Frederick Warde, who made his debut in the Warde-James company the past season, will play light comedy parts the coming season.

Relative to the recent episode at the Imperial Music Hall, Fred Stinson wishes it known that "there is not and never has been an actor in the Julia Marlowe company named Charles Stewart."

The Noss Jollity company gave their closing performance for the season on May 19 at New Brighton, Pa., where the members reside, and the esteem in which they are held in that place was shown by the fact that the house was crowded.

Leonard Boyne, who plays the heroic part in *The Prodigal Daughter*, injured his knee while riding in the race at the American Theatre on Monday night, but continued in the play.

The great possibility of accidental excitement in *The Prodigal Daughter* is hardly appreciated yet. On Friday night, in the steeplechase scene, one of the horses, ridden by "Guttenberg Billy," threw his jockey. The young man's face was severely cut and considerable blood was added to the realism of the scene.

Thomas W. Keene will produce King John next season with special attention to scenery, costumes, and other details.

Andreas Schubert, a brother of Franz Schubert, is dead at Vienna, aged seventy.

W. A. Camp has leased the Opera House at Anniston, Ala., and as he is a man of experience in the theatrical business he is expected to have a good season.

Murry Woods sailed on Saturday for Europe, where he will spend the Summer, returning in August.

Eleanor Calhoun, who has made a successful debut as an actress in Paris, is said to be a niece of the late John C. Calhoun.

Mme. Materna lost a diamond horseshoe last Wednesday evening, as she believes while going from the stage to her dressing-room in Music Hall. The jewel was intrinsically worth about \$2,000, but was highly prized as a gift from Wagner, the great composer, who bestowed it when Materna sang the part of Kundry on the occasion of the first presentation of *Parsifal*.

A woman who occupies apartments over the Roumania Opera House on the Bowery was awakened early Friday morning and found her rooms full of gas. She hurriedly got her children out, and an investigation showed that the footlight burners of the theatre had been turned on. A young man found asleep in the theatre—said to be a trespasser—is supposed to have turned on the gas, but it is not known whether by accident or design.

William Fielding will spend the Summer at his cottage near Larchmont.

A Trip to Chinatown turned people away all last week at the Bedford Avenue Theatre, Brooklyn. On Wednesday night Harry Gilfoil received a handsome floral piece with the crown of the Royal Arcanum, from the DeLong Council, of which he is a member.

Howard Wall and his associate manager, Mr. Himmelein, will spend the Summer at Kelly's Island, Lake Erie, Ohio. Connie Lewis and Robert and Mrs. Wayne will continue under their management next season, both companies opening about Aug. 1.

Walter Damrosch's Oratorio Society, assisted by the Symphony Orchestra, Mme. Materna, Mrs. Alves, Miss Blauvelt, Miss Hirsch, Mr. Rieger and William Ludwig, performed Mendelssohn's *Elijah* on Thursday evening at Music Hall.

This (Tuesday) evening a testimonial performance to Laurent Howard, manager of the Bedford Avenue Theatre, Brooklyn, will be given in that theatre. A list of the volunteers promises an entertainment of unusual interest. It includes Gus Williams, Sager and Fannie Midgley, Julia Mackey, the Garden City Quartette, Grace Sherwood, Hines and Remington, J. W. Hampton, Kitty Mitchell, the little Goldsmiths, Charles Devore, Gertrude Fort, W. H. Gunning, Dottie Pine, Brisco Sisters, Laurel Mass and Charles Rivers, Ollie Blanchard, Al. Grant, James A. Giff, J. P. Hogan and Charles K. Doyle, Moran and Colgan, George Murray, Ed. Chrissie, Henry White and Laurent Howard's Kid company, and Professor H. O. Walker's Bedford Theatre orchestra.

Harry W. Odlin and Helen Cameron, both of Joseph Jefferson's company, were married at the house of the bride's mother, Mrs. Emma MacDonald, in this city last week. The parlors were beautifully decorated with flowers, ferns and potted plants. The best man was Tom Browne, and his wife (Edith Hoyt) acted as bridesmaid. There were many beautiful gifts from members of the profession, and his sons, George W. Sammis, Sam Harrison, Mrs. Harrison, Richard Marston, Mrs. Marston, Ida Bell and Helen Smith. The bridal couple will spend the Summer at Buzzard's Bay.

An esteemed correspondent asks: "When a man speaks of the elevation of the stage, does he refer to an up-stairs theatre?" And we pause for a reply.

Madeleine Borton is visiting Mrs. Oliver Byron at Byron Villa, Long Branch.

A sacred opera, entitled *Nebuchadnezzar*, the libretto of which is by R. E. Turner and the music by Everett J. Evans, both of Norfolk, Va., was produced recently in that city by local talent, and is praised by the local press.

Several members of the company that will support R. E. Graham in his new play, *The Stock Broker*, have been engaged. The play was specially written by Scott Marble, and the cast will include several specialty artists.

Mrs. Wilson Enos (Gertrude Berkeley) and Master George Enos are members of the company that last night replaced the original one in *The Girl I Left Behind Me* at the Empire Theatre.

Charles A. Gardner will present a new German comedy-drama, entitled *The Prize Winner*, written by James R. Garey and Dr. E. A. Wood, next season. The locality of the play is the Austrian Tyrol, and permits handsome costuming and picturesque scenery, the latter to be the work of Seavey. An avalanche scene of startling realism is promised. New songs will be written by Gustave H. Kline, and Manager James R. Garey will engage a strong company.

Kenneth Lee has entered into an agreement with Roberts and Ebert to open and manage "The Authors' and Managers' Exchange" in London, and will sail next month for that purpose.

A season of twenty weeks has been booked and a good company engaged for *A Modern Heroine*.

Josephine Flows-Day, now playing leading roles with James O'Neill in Boston, has been received in that city with great favor, and has made herself even more popular by sending the flowers bestowed upon her to the city hospitals—an example that other favorites should follow.

W. J. Chappelle writes that nearly all the company for Elmer E. Vance's new play has been engaged, and that a disclosure of the names will excite surprise. *The Limited Mail*, he says, is booked solid to June 1, 1904, and will open at Detroit on Aug. 15.

The Harlem Opera House will close its season with the engagement of *The Rivals*. Many alterations will be made. The bookings for next season are almost completed.

Catherine MacNeil, a Chicago contralto singer, has signed with the Dixon Opera company.

Frank W. Murray, of Frohman's, will go ahead of Anstocracy on its Western tour.

George J. Krams, proprietor of the Imperial Music Hall, has issued some brilliant lithographs of Lottie Gilson, the bright particular star of the Imperial, for distribution to his patrons.

Jay Kial, returned from equatorial regions, is about town greeting his many friends. He hints that he will give up gold digging, and return to the theatrical business.

Nelson Wheatcroft has accompanied the original *Girl I Left Behind Me* company to Chicago. He will appear in the cast for two weeks, and will then return to New York. He will be succeeded by Emmett Corrigan, who replaced Mr. Wheatcroft last Winter when the latter was on tour with the Theatre of Arts and Letters.

Eugene Sweetland is credited with having made a hit as Baron Mount Gosline in Stetson's *Led Astray* during its run in Boston.

Frank Daniels has closed another prosperous season, and is again a familiar figure on Broadway. Mr. Daniels is dividing his vacation between New York, where he is leisurely organizing his next season's enterprise, an elaborate spectacular production of *Little Puck*—and his farm at Rye, N. Y., where he tries to cultivate any and everything, animate or inanimate, that grows. On one of his recent trips to Rye Mr. Daniels was much annoyed by a stranger, who sat next him in the car, and who persistently stared at him. Mr. Daniels finally stared back. The stranger, noting the offense he had given, quickly said, "I beg your pardon, but did any one ever tell you that you looked like Frank Daniels." Daniels informed his inquisitor that he was not an imitation, and the two exchanged cards and met later over a small bottle.

Walter N. Lawrence has been placed in management of the tour of Marie Hubert Frohman for the coming season by Gustave Frohman.

Clint G. Ford has retired from *The Diamond Breaker* to join A. V. Pearson's production of *She* in Chicago.

The Nelson Opera company came to grief the other day at Memphis. The enterprise was backed by Alexander Spencer. Salaries were not paid, and forty persons were stranded by the sudden departure of the business manager, Frank D. Nelson, for New York. The misfortune happened on May 15. It is said that Nelson found a duplicate key to the rear door of the theatre, and with his wife and sister and their costumes, departed that way.

Mabel Eaton, who was a member of the Coghlan company during the past season, arrived from Chicago last Monday, and on Sunday she will leave for Binghamton, N. Y., where she will share the leading roles of the Collin-Kemper stock company during a Summer season. During this engagement Miss Eaton will wear several handsome imported dresses.

Edward M. Alfriend, author of *The Louisiana*, and co-author of *Across the Potomac*, has completed a drama which he has named *Intrigue*. Its plot is based on the diplomatic complications preceding the Franco-Prussian war. The two principal characters are Lord Castlemare and Louise Vandorn. Mr. Alfriend says the play is to be staged in New York in the Fall, and that Henrietta Lander will be the leading woman.

COME AND SEE US. "PLAY THE NEWER."

CHARLESTON, S. C.

Seating Capacity, 1,500.

On Ground Floor.

NEW YORK AGENTS: American Theatrical Exchange, Charles Froman.

L. ARTHUR O'NEILL, Manager, Charleston, S. C.

IN OTHER CITIES.

Correspondents of this paper are expected to call on our agents to accept engagements from first and second class, the best of variety shows, vaudeville, or from any person or persons representing them in any capacity whatsoever.

PROVIDENCE.

After a week of darkness the Providence Opera House re-opened for a short season May 21 with a sacred concert by Mme. Sissieretta Jones, a native of this city, and known as the "Black Patti." Reeves' American Band assisted, and the attendance was fair. John Stetson's co. played a half-week engagement at this house opening 22 in Housenick's emotional comedy, *Led Astray*. The piece is very interesting and was favorably received by good audiences. The co. was competent, and included Robert Hillard, Julius Steger, Charles Dickson, Charles M. Collins, John Flood, J. B. Atwell, E. Sweetland, Carrie Turner, Rose Evinge, Mrs. Sol Smith, Ruth Carpenter, Mattie Russell and Jane Grafton. The Crest of Society was successfully given for the third time this season Wednesday afternoon and evening before large audiences. Zeffie Tibberty's impersonation of Mrs. Eastlake Chapel, the adventures, was very acceptable, but on the whole not as strong as that given by Carrie Turner earlier in the season. Arthur Lewis was good in the part of Oliver St. Aubyn. The co. was entirely different from that seen in this place before and satisfactory.

The Fannie Hall Opera co. played a return date at the Providence 25-27, presenting *Amorita*, *Puritanism*, and *Ermione*. Miss Hall met with the same general favor as she did on her former visits here, and the operas were well given. Attendance fair. Local talent will occupy the house 29-31 and present the Irish drama, *Arrah-na-Pogue*, for the benefit of the St. Vincent de Paul Society of this city. A Temperance Town will close the house 31-32. Edwin Arden occupied Keith's Opera House 22-27, and made a success in the *Eagle's Nest*. The piece has many new and novel scenic effects, and a competent co. supports the star. The attendance was fair. Vernon Jarbeau in *Starlight* will close the house 29-31.

At Lothrop's 22-27 the patrons were given an unusually fascinating entertainment. Pert, or the Girl Detective, with Lola Pomeroy (Little Sunshine) in the title role, was the attraction, and the bright and brisk manner in which the piece went was most satisfactory to the large audiences attending. Lola, the personification of impish mischief, is on the jump from start to finish, and during the action of the play gave eight specialties, and their merit was evidenced by the fact that she received several ovations for each effort. Martha Conway gave a charming impersonation of Mabel Osborne, and the Adolphus Livermore of James E. McElroy kept the house in a continuous uproar. Cameron Clemens as Dick Druce, James Lammigan as Edgar Whitcomb, George Richards as Tom Brumley, Morris McHugh as Sig. Angelo, Harry Wilson as Randolph Courtney, James Hall as Mike Murphy and Minnie De Haven as Jane McQuillan O'Reilly were very good. Stock co. in Lenwood 29-31.

The Agnes Evans Burlesque co. opened for a week at the Westminster 22, and is unquestionably a strong attraction. The musical trifle, *A Rustic Reception*, opens the entertainment and has many good songs. The specialty artists were first-class and received merited applause. The programme closes with a burlesque entitled *The Ta and Ta-Ta*, in which the entire co. appear to good advantage. Mme. Dupree's Minstrels 29-31.

The new and spacious quarters of the Providence Press-Club were thrown open to members and their guests Saturday evening, 25, and the occasion marked with a vaudeville and dramatic entertainment by members of the club. President Harcourt, of the club, opened the entertainment with a few bright remarks, in which he welcomed all to the new rooms.

The annual entertainment for the benefit of the Rhode Island Catholic Orphan Asylum will be given at B. F. Keith's Opera House, June 6. Manager Keith has tendered the free use of the house and attached for this occasion, and C. A. Dunlap, stage manager, will show his illuminated electric fountain.

Adams and Howard, musical and comedy sketch artists, of this city, will leave here Aug. 4 and open at Cincinnati 7 with the Southern Cake-Walk and Comedy co.

George W. Siddons, of the Fay Foster Burlesque co., was in town 10.

I saw Manager G. E. Lothrop in town a few days ago, and in a talk with him learned that business on the circuit has been unusually large this season. He spoke particularly of the success of combs at his Portland, Me., theatre. The late attraction exceptionally well patronized. The first day sale of *A Temperance Town* 20, 21 was \$700. The house after June 1 will close season and reopen the middle of August with one exception, June 15, when Barlow Brothers' Minstrels will appear. The Providence Museum will close about June 1, and the Fall season open about Sept. 1. During the Summer the stage will be enlarged from 15 ft. to 20 ft. A scenery tower will be added and the roof raised making the air space 15 ft. higher. The proscenium width will be widened in proportion to the depth. This will necessitate all new scenery as everything will be bowed according to the prevailing style. The house will be entirely re-seated and redecorated. His Pawtucket and Worcester houses will close about the same time.

J. August Evans, the new local manager of B. F. Keith's Opera House, will return to Boston after the close of the season about June 8.

Vernon Jarbeau will not play *Starlight* next season. She will produce a new piece called *Pe Pe*, and open her season at Nova Scotia. B. S. Vernon has been re-engaged as business manager.

Sofia Chase Ainsworth will spend the Summer at her home in San Francisco, leaving here about the middle of June. She will stop off at Chicago for a few days to attend the Fair.

R. B. Caverly, now of London, and formerly of Carlyle and Caverly, the American dramatic agents of several years ago, will arrive in this country the last of June to engage American performers for his special organization which travels through the provinces of England. While here he will be the guest of Manager G. E. Lothrop.

Barnum's Circus No. 2 arrived in town 10, and their paper is everywhere.

Conway's North American Circus, after a month's barnstorming tour of New England country towns, went to pieces at Winton, R. I., 10. The co. was composed of young actors and actresses, and on dividing up the money, I am told, they received nearly five cents each.

Adelia Sawyer, leading lady of Edwin Arden's *Eagle's Nest* co., fainted on the stage during the fourth act at Keith's Opera House 24. She soon recovered and pinched finished out the performance.

Laura Dean will visit Denver during her Summer vacation.

James K. Reese, who closed with *Stock* at the Grand Opera House, Pawtucket, 20, was presented by Mr. and Mrs. William Cottell with a floral bouquet six feet high. His associates in the cast of *The Octopus* gave him a large basket of cut flowers.

Considering the lateness of the season and the hot, close weather we have suddenly had thrust upon us, managers have no cause to complain as to the business done the past week.

HOWARD C. RIPLEY.

WASHINGTON, D. C.

Washington is now in the midst of its Summer opera season, and in addition to the Dickson Opera co., now filling an engagement at Albion's, the Boston Comic Opera co. was at the new theatre at Bethesda Park week of May 22-23, where crowds were turned away. The cast of characters was: Pippo, George Paxton; Prince Frederick, Eugene Harvey; Rocco, M. Walker; Matteo, George W. West; Prince Lorenzo XVII., John Souders; Bettina, Minerva Adams; and Piametta, Melvina Adams. The co. will play six weeks. Olivette will be given 24-25. Minerva Adams made quite a hit as Bettina, and showed her training with the Lillian Russell co. She is a clever actress and a sweet singer.

Amorita was the attraction at Albion's 22-27, and Lily Post never sang sweeter, nor looked prettier than she did in the title role. Bebe Vining made a shapely and tureful Melanotte, and won for herself nightly recalls. The Dickson co. is particularly strong in its chorus, which includes many pretty faces and musical voices. The comedy parts are well taken care of by Fred Frear, whom a good many declared to be funnier than Digby Bell. This co. sings *A Night in Venice* 27-28. An interesting feature of the past week's performance of the Dickson co. was the services of John and Jesse, the two little pickaninnies from Francis Wilson's Opera co.

The National Theatre was dark during the week, except upon two evenings, when *The Chimes of Normandy* was sung by local talent for "sweet charity."

Next week the National opens its Summer comedy season with *Snowball*, a timely title for hot weather. The members of the co. who will fan themselves while they play this frigid piece are Charles Mackay, of Charles Froman's co., Charles Coote, of Noble, Frederick Bond, of Aristocracy, John Findlay, of Daniel Frohman's Lyceum Theatre Stock co., Joseph Wheelock, Jr., of W. H. Crane's Percy Kinter, of Palmer's Theatre, Robert Weed, of Daniel Frohman's co., Lillian Lawrence, of Men and Women, Mary Sanders, the subterfuge of A. S. Willard's co., who has been engaged for E. M. Palmer's stock co. next season, Rose Barrington, of Palmer's co., Agnes Findlay, of the Jane co., who will also join the forces of the Lyceum Theatre this season. Other members of the co. are Max Barnes and Edna Stone. In addition to the *Snowball*, the co. will present the first week *Withered Leaves*, Frederick Bronghton's comedietta.

At the Lyceum Fideia was presented to good houses throughout the week by the Sifton and Watson-Comic Opera co. The hit of the piece is made by Pretty Florence Evans.

The testimonial was given 20 at the Bijou to Charles A. King, the door keeper of that theatre. Several prominent Washington amateurs took part in the entertainment. This is Mr. King's seventh year with Messrs. Harris, Britton and Dean.

Fitzsimmons Auditorium has changed its continuance performance hours from 8 until 10, to 8 until 10, the hour of 10 being found too late for many of the suburban visitors. The theatre is giving a clean and satisfactory performance, and is meeting with very good success.

The new Auditorium, Washington's mammoth convention hall, was opened 21, under the auspices of the E. K. of Washington, the attraction for the evening being a musical and military allegory of the late war, presented by G. Pratt, of New York. It was estimated that fully 5,000 people were in the hall.

During the Summer vacation, the Bijou is to be thoroughly renovated. It reopens the latter part of August. A handsome drop curtain is to be added.

Monday evening of next week the benefit performance for Manager Eugene Kernan will be given at the Lyceum. It will be a novel and attractive entertainment, including a cake-walk with typical contestants.

A female walking contest will be given June 24 at the Lyceum. Clara Beckwith being one of the attractions of the engagement.

EDWARD OLDHAM.

ST. PAUL.

At the Metropolitan Opera House. The Bollmann German Dramatic co. presented the drama, *Sie Weis Erwas* May 21 to a good house. Martha Neumann and Chris. Schuber won merited applause. Madame Janaschek, supported by Edmund Collier and an excellent co., presented *The Earl of Essex*, Macbeth, Mary Stuart, and *King Merrills* 22-23, opening to an appreciative audience and fair attendance. Madame Janaschek's impersonation of Queen Elizabeth was a magnificent performance. Edmund Collier's Essex was a manly impersonation and a fitting support to the star. Mary Timmerman, Ada Austin and David Hanchett, J. W. Thompson, Wilbur Hudson rendered efficient support in the respective roles. Marie Wainwright in repertoire 24, 25.

At Little's Grand Opera House. Jacob Little's Players opened the Summer season 21 presenting a new and attractive version of Uncle Tom's Cabin, arranged under stage director George K. Edson. Cast: George Fawcett, Uncle Tom; Forrest Robinson, George Harris, George R. Edson, Marks; William Beach, Legree; Paul Gilmore, Paines; Fletcher; Mabel Bert; Eliza Harris; Anna Robinson, Cass; Bettina Gerard, Topsy; Emma Mad-dern, Aunt Ophelia; Florence Stover, Mrs. S. Clare; Kay Goldman, Emmeline, and Edith Wright as Little Eva. Good performance before a full house. The Players received a most hearty welcome. R. E. Graham in *Larry the Lord* 26-27.

The production of *The Mikado* at the Grand, evening of 28 and matinee 29, by society people and local talent, under musical director Emil E. J. Ob-rheffer and stage manager A. E. Moore, proved to be an artistic success. The house was packed to its capacity by brilliant and representative audiences at each performance. Katherine Gordon was decidedly a charming Yum-Yum, both in vocalization and action. Mrs. J. D. Lawler's artistic rendition of the part of Katisha evidenced a fine voice and considerable dramatic ability. Miss Nelie Fanning was charming as Pitti-Sing. Edward Fesser, John F. Merrill, L. D. Wilkes, C. M. Reeve, F. W. Robinson and Mrs. Morton Barrows admirably sustained their respective roles and deservedly won great favor. The chorus was a revelation.

Sonora's Columbian Concert co. drew good sized audiences at the Auditorium, matinee and evening, 28. The orchestra and vocalists gave an enjoyable performance.

Bettina Gerard is a good vocalist and an attractive and clever artist. She scored a hit as Topsy, and will become a favorite with the patrons of the Grand.

George R. Edson was accorded a most hearty welcome by a host of friends on his appearance as Marks.

Mabel Bert is a very pleasing and attractive actress, conscientious and impressive in her work. She made a very favorable impression on her former appearance before a St. Paul audience and met with renewed favor in the role of Eliza.

Manager Paul Blum of the Ringwall Brothers' circus was in town 10 for a few days.

Manager F. V. Hawley, of the Madame Janaschek co., and Manager Julian Magnus, of Marie Wainwright's co., also Manager G. L. Smith, of Larry the Lord co., were in town the past week looking after the interests of their cos.

GEORGE H. COLGRAVE.

DETROIT.

Matters in the theatrical line are very quiet in Detroit at present.

At the Lyceum there is a so-called Casino Opera co. singing the different comic operas. They gave *The Mascotte* week of May 22-23. The prices are very reasonable—25 to 50 cents. The houses so far have been fairly large, and the operas are as well put on as would be expected under the circumstances. The principals are more or less well known, including Myra Mirella, Jay Taylor, E. L. Chapman and other stars of the best they have ever seen.

At Whitney's Opera House *The Fire Patrol* drew large houses, like everything else that appears at this theatre. Arizona Joe 29-31.

The Boston Symphony Orchestra, under the auspices of the Detroit Musical Society, made their annual visit, and gave a concert 20 at the Auditorium. It was the largest audience of the season, and the concert was one of the best they have ever rendered. The Orchestra was under the direction of Franz Kneisel, who ably filled the vacancy left by Nikisch's departure for abroad. There were between three to four thousand people in the house, which is certainly a large audience for this city.

E. H. Sothern will be at the Detroit 29, 30, appearing in his new play, *Captain Letterblair*. This is Sothern's first visit here this season, and he is sure to do an immense business, as he is very popular in Detroit.

W. H. Crane appears here the latter part of the week two nights, in *On Probation*, and *The Senator*. The house is sure to be packed each time.

The report that A. Shaw had sold out his lease of the Lyceum which had three years yet to run, was a little premature. The facts in the case were that the owners of the house (the Brush estate) would not allow Mr. Shaw to dispose of his lease, but gave him the alternative of throwing it up if he desired, for the reason that they had opened negotiations with H. R. Jacobs, who has for some time desired to lease the house on his circuit. Mr. Shaw declined to relinquish his lease, and conferred with Whitney as to the desirability of working together in the future instead of antagonizing each other as they have in the past. Mr. Whitney was agreeable to the suggestion, so that hereafter the houses will be managed in a way as to have their interests identical. The arrangements made between Mr. Whitney and A. Shaw are private ones, some stating that the business is to be divided between the houses, others that Whitney is backing Shaw, while others have it that Whitney is sole proprietor of both houses and has engaged Mr. Shaw for his manager. Whatever way this will turn out, however, the result will be the same. It will allow attractions to be billed here in better arrangement than ever before, and will prevent two very strong plays running against each other. It now can be arranged so that the best attractions will have no opposition in other lines, which certainly must result in better business for all concerned.

F. K. SERRAENS.

BALTIMORE.

On the occasion of the Ford Testimonial benefit at Ford's Grand Opera House on May 25 a large assemblage greeted the successful entertainers. Annie Myers came on from Philadelphia where she is singing with Richard Stah's co., and sang "Only in Dreams," and an encore song which was rapturously demanded. She was followed by a very successful amateur, Charles H. Harding, whose rich bass voice would entitle him to immediate standing on the operatic stage. One of the features of the evening followed the third act of *Othello*, which was given by Charles H. James as the Moor, F. C. Mosely as Iago, James Young, Jr. as Cassio, Rosa Rand as Emilia, and Martha Fordas as Desdemona. Beatie Luckey gave a reading of "The Elf Child," and Felix Morris followed with character sketches. The evening's entertainment concluded with two acts of *Ingomar* which were well presented by Charles H. Hanford as the barbaric chieftain, and Mabel Ford as the gentle Parthenia. During the course of the evening many letters were received by John T. Ford, congratulatory in character, wishing him a long continuance of his present success. It was indeed gratifying to Mr. Ford to witness the progress made by his talented daughter, Miss Martha, as evidenced by her successful performances of *Desdemona* and *Parthenia*. This young lady has a future that is abundant with promise.

At Harris' Academy of Music Lawrence Hanley appeared in his new version of David Garrick, entitled *The Player*. The two first acts of the play were given to a packed house, and the presentation at the Old Drury Lane Theatre, London. In this Mr. Hanley appeared to excellent advantage. The support is good; particularly can this be said of Russ Whitall, who impresses me as an actor of great refinement. For the closing week of the season the audiences have been large and appreciative.

Jennie Winston and her able assistants were all warmly welcomed at the Howard Auditorium, where they opened in San Sebastian to an audience measured only by the capacity of the house. It looks as though the Summer opera season will prove a success. Manager Fort has gathered together a good co., and much poorer rendered opera has been heard at regular prices.

Manager Tuna F. Dean, of Harris, Britton and Dean, is looking forward to taking a much needed and well-merited vacation during the Summer months. His haven of rest will be Long Branch.

Harry Lacy appeared at the Holiday Street Theatre in *The Planter's Wife*, and was warmly received.

WILLIAM J. O'BRIEN, JR.

DENVER.

There was nothing but comedy at any of the play-houses week of May 22-23, an unusual occurrence, by the way.

At the Broadway Neil Burgess drew splendid houses to see him in his original character. On previous presentations of the County Fair the inimitable Burgess' part has been filled by another. The audiences were immensely pleased, and I expect that business will continue heavy on his second week, which begins 24. The co. is excellent.

Prodigal Father was new to Taber patrons. It did not moderately well. Situations not new. The co. was very good. Hailen and Hart week of 26-27. Sackett's co. at the New People's hall started in comedy, *My Mother-in-Law* being the first to be given. It was well received week of 22-23.

Atwood, Denton, the manager of the opera co., which arrives in a few days from New York, has returned to Denver. The co. will present *Mat of the Mill* at the Broadway May 24. The policy of the management will be to give operas that have never been heard in Denver, which will undoubtedly have a stimulating effect on business. Julia Simmons has been engaged as prima donna. Among the support are Hilda and Wand Holins, formerly with Lucy Bell; J. C. Seiden, who played *Nephists* in Florence St. John's co., and a chorus of twenty-six. The costumes are being specially made by Mme. Schwenker.

Manhattan Beach opera co. has been organized, and will give its first performance, at opening

with Black Hussar. The following will be in the troupe: Beatrice Goldie, soprano; Patti Henry, second soprano; Gertrude Eastman, contralto; Hamilton Parley, tenor; W. A. Collins, second tenor; G. M. Herbert, comedian; Mack Charles, baritone.

Nahan Franko will conduct the orchestra at the Broadmoor Casino, Colorado Springs, this season. His latest engagement was in New York.

Patti Rosa has engaged rooms at the Hotel L'Imperiale for the Summer. She will assist in a benefit to Joe Newman, who joins her co. in the Fall. The benefit takes place at the Taber sometime during the Summer.

Norcross stock co. will open about the same time at Elitch's in comedy. It is said that Frohman's, Daly's, and Palmer's cos. have been drawn upon in making up the personnel of the troupe, but I doubt it. Certainly, none of the prominent members of these cos. have been engaged.

Charles Benton is to have a benefit at the Broadway in the nature of a sacred concert. He has always served the patrons of this popular house with marked courtesy, and tickets are selling fast in consequence.

George Lehman, the violinist, whose concerts last Winter afforded so much pleasure to the public, will be married shortly to Miss Jacobson.

Mr. Lonsdale will go East about 5. During the Summer he will probably take a trip up the Maine coast.

It was twelve o'clock before the County Fair closed on Monday night. Mr. Burgess explained matters before the audience left the house, and said they had only arrived that morning, and had had an immense amount of work to do to get ready. His speech was a nice little affair, but he was hit by the asbestos curtain before he said anything, and I guess a madder man never lived.

Another Denver lady, who is to have a benefit to aid her in her musical studies, is Mattie Winer. The date is 6.

SAN FRANCISCO.

"Our Jim" arrived yesterday morning, and was received with a brass band, a committee from the Olympic Club, his father, mother, sisters and brothers, together with a crowd of old school-mates and "boxing pupils." No king, emperor, president, or other titled personage was ever welcomed with more *acclat* and Corbett must feel as if he really is the champion of receptions in his home.

James John Corbett, champion pugilist of the world, now an alleged actor, was born in the city of San Francisco in the year 1866. He attended a public school, and afterwards was a student at the Ignatius' College (Jesuit). After leaving school he obtained a situation in the Anglo-Nevada Insurance Company, where he resigned to accept the position of boxing instructor at the Olympic Club. From early youth he was a boxer, being the best amateur in that line in that portion of the city where he was raised, known as Hayes Valley. His father kept a livery stable, and it was in the left that "Jim" had many a bout with his companions. As a boxing instructor he was most capable, and it can be said that as a pointer boxer, he was the acme of science and elegance in movement and sprightliness. His record as a pugilist since his marriage are too well known to need repetition, and his recent meeting with John L. Sullivan, from whom he wrested the title of champion of the world, is but of yesterday.

"Jim" Corbett was always a popular fellow with the young men of this city. Affable and modest he made and retained friends, and it is to the "boys" of San Francisco, particularly the Olympic Club members, that he owes the success which has come to him. The one great fault which is to be found with him now that he has earned the soubriquet of champion, is that he is not wise enough to hold his tongue, and if he is compelled to be interviewed, that he does not speak of his place of birth and his friends who made him with that degree of kindness which he owes to it and them. He should not say in barber shops and other places of public resort in Eastern cities that he was "done up" by his friends at the California Athletic Club in Bay City, when he fought Jackson to a draw. He "did himself up" if there was any "doing up" about it. He was not in condition when he fought that night, and neither was Jackson, and every opportunity was accorded him to "lick the nigger" as the "boys" expressed it. Corbett should remember his birth-place and the friends of his youth and not be ungrateful to the city and the people who have made him.

As a pugilist he is a success, but as an actor he is a dire failure. He has self-possession, but he does not know how to speak his lines. His pathos is very funny, and it was so ludicrous last night in *Gentleman Jack* as to even make his friends laugh aloud at his attempt to be solemn. The California Theatre, at which he appeared, contained the largest gathering of people yet within its walls. His actual count of people in the house, there were 2,300 sitting and standing. The receipts were \$10,000 more than any other attraction has ever pulled into the house, and it can be said, that if the house had been twice the size in seating and standing capacity it would have been filled. The Olympics, supplemented with their yell, and every conceivable kind of an instrument for making a noise, were out in full force, but they behaved themselves during the time that the curtain was up, after they had given our Jim, his wife, William A. Brady, Billy Delane, and Prof. Donaldson a reception of which any one might be proud. The gallery gods were even quieter than the "swells" down below, and there was less giving than was anticipated.

The play *Gentleman Jack* is nothing and the acting of the principals worse than nothing, the only two players in the whole outfit being William A. Brady and J. W. McConnell. Mrs. Brady, who plays one of the leading female roles, has a peculiar pronunciation of the American language distinctly her own. In speaking of an amount of money of which she is possessed, she says "I have five thousand dole-ars." Corbett's best acting is in the scene when he "punches the bag" and in the act when the four-round sparring contest occurs, in both of which he acts as is his nature to. The sale of seats for this week is quite large, and doubtless Corbett will do a big business.

Nat Goodwin has been doing a very good business at the Baldwin. He concludes his season with his performance of *A Gilded Fool* this week, closing next Saturday evening, after which the theatre will remain closed for six weeks for renovation and a thorough overhauling. This concludes the first decade of the house under the management of Al. Hayman. When Mr. Hayman first took hold of the Baldwin, he did so with many misgivings as to the ultimate result of the venture. The house had been a poor paying investment to every manager preceding him; in fact, there seemed to be a "moodoo" hanging over it. Several managers had lost their all there, but Hayman undaunted by previous failures, went to work with a will, and year after year built better than he knew, until to day he has the best piece of theatrical property in the United States. It is the first-class house of the Pacific slope. It charges the highest prices of any theatre West of Chicago, and it is admirably managed; in fact, it is a perfect place of amusement. Al. Hayman has earned all his good fortune by hard work and straight business methods. He is entitled to every dollar he possesses.

The eleventh annual season of the theatre com-

menes on Monday evening, July 1, with the Lyceum co. of New York, opening in Americans Abroad. During the engagement of that co. here they will also appear in The Grey Mare, The Wife, and The Charity Ball. Following this engagement, the Baldwin will have a line of attractions unequalled by any theatre in America. In part they consist of Henry Irving, the McAnulla, a number of great productions; Bronson Howard's Aristocracy, interpreted by the original New York co.; The Girl I Left Behind Me, Fanny Davenport, Rosina Vokes, Ward and James, De Wolf Hopper, Richard Mansfield, and David Henderson's American Extravaganza co. in their latest spectacle.

At Stockwell's Theatre last night Annie Ward Tiffany began a short season, supported by the stock company of the house. The play was The Shadows of a Great City, in which Miss Tiffany appeared in her original role of Biddy Roman. L. R. Stockwell made his appearance after a lengthy absence from the stage, and was greeted enthusiastically. Miss Tiffany's new comedy, Lady Barnaby, is in active preparation. The McAnulla season has fallen through, as the organization bearing that "sluggish" name dissolved in Denver a few weeks ago, and the principal and support have returned East. It is not yet announced who will take the place of its two weeks open time. Possibly it will be filled by Stockwell's stock company in some new production. This place of amusement, it is announced, will remain open all Summer.

The Hoolah at the Tivoli Opera House is drawing phenomenally large audiences. The sign S. R. O. is displayed nightly, and the opera has scored one of the greatest successes yet seen at this house. The production is most creditable, praise for its completeness being due to the ability of George E. Lask, the new stage director of the house, who has shown that he is as clever as he is versatile. The next production will be Brull's Golden Cross, its first representation in America.

On Monday evening, June 3, at the California Theatre, Thatch, Rich and Harris combined co. will appear in Tuxedo, playing that sketch for a week only to be followed on Monday, June 17, with Clay M. Green, J. Cheever Goodwin, and Randolph Cruger's spectacular comic opera for the first time on any stage, Africa. The co. is rehearsing the opera daily in this city, and from those who have heard some of the music it is learned that it is pretty, bright and catchy, and will create a decided sensation. There will be twenty-five principal singers and comedians and a chorus of thirty-five voices in its presentation. The production will be under the direction of Napier Lothian, Jr. The scenery is being painted by John M. Thompson, of the Hollis Street Theatre, Boston, and will be shipped to this city in time for the opening night. The costumes have been designed and made by Anderson, of London, and Le Voigne, of Paris.

Mrs. Humphries, the clever soubrette and wife of Joseph Humphries of Charles Frohman's forces, is visiting this city after a lengthy sojourn for her health in southwestern California. The little lady has received much attention since her arrival in this city, and it is with regret that we part with her this week, as she leaves direct for New York.

Louis A. Morgenstern, the popular treasurer and assistant manager of the Baldwin Theatre, assumes the trusteeship of the California Theatre, temporarily, next Monday evening, pending a trip East of Charles H. Frye, the regular treasurer of the latter theatre.

HARRY J. LASK.

BUFFALO.

At the Academy of Music Chauncey Olcott in his new production drew crowded houses. The play runs smoother than when seen here earlier in the season. Mr. Olcott was in excellent voice and was entertained royally.

The Star was closed and will open again June 3 with Summer opera. At H. R. Jacobs' Dan McCarthy presented a new Irish drama entitled The Rambler from Clare.

A number of changes are promised for next season. Edred has given up the lease to the Lyceum, and W. S. Robinson takes it and intends to transform it into a first-class vaudeville theatre on the style of Tony Pastor's. Paquette is booked for June with an excellent variety co. The Lyceum has always been a big paying theatre, and the Court Street (now Jacobs') formerly did the vaudeville. Mr. Robinson has undoubtedly discovered that Buffalo people like good variety and he intends to cater to their tastes.

E. H. Maclean, formerly manager of the Star Theatre, Buffalo, while walking home from the theatre May 22 with his wife, slipped on the curb, and caused a rupture. He was taken to the Homoeopathic Hospital, and despite the efforts of three physicians to reduce it, he died from the operation.

BERT HART.

INDIANAPOLIS.

At the Park Theatre the Henry Burlesque co. began a week's engagement and drew the proverbial large audiences May 22-27. The co. is good throughout, including Marie de Rostelle, Jay Tingley, H. A. Devere, Pauline Cook and May Clinton.

The performance concluded with a travesty on Tar and the Tartan, entitled Tar-a-ra, which kept the audience in a state of laughter. Frank Murphy, 29-31, at the Empire Theatre Smith's Spectacular co. to good business, 22, introducing Denver Ed. Smith, Peter Maher, and other pugilists. The specialty performance is above the average, including the Keegans, Alice Thompson, Ford and Lewis and El Nino Eddie.

Harry Gumbinsky, whose professional name is Harry Von Tilsner, is home on vacation, having left the Breezy Time co. at Chicago. G. A. REGER.

NEW ORLEANS.

The Marie Greenwood Opera co. at the Grand Opera House gave pleasing performances of Boccaccio week of May 22-27. The Mascot week beginning 28, which will probably be the last of the season.

Julius Levy, the cornetist, continues to draw large crowds to West End.

The season at the St. Charles Theatre will be opened early in September. The matinees for all popular priced attractions will be on Tuesdays, Thursdays and Saturdays. This is something new for this city.

Henry Greenwall, manager of the Grand Opera House here and a Texas circuit, has returned from New York where he has been looking after attractions for the South.

L. C. Q.

MINNEAPOLIS.

At the Grand Opera House The Country Circus May 22 to a large audience.

At the Bijou Opera House A Fair Rebel 22 to the capacity of the house.

Lambert Hays, an old and respected citizen and owner of the Bijou Opera House, died at his residence in this city 16 after a brief illness.

The regular season at the Grand Opera House closes June 5-10, when Marie Wainwright will present The School for Scandal, Twelfth Night, The Social Swain, and As You Like It.

Ringling Brothers' Circus is billed for June 13, 20.

F. C. CAMPBELL.

KANSAS CITY.

Dr. Carver's Wild West play, The Scout, drew crowded houses May 21, and had large attendance during the week. The thrilling shooting and tank scenes were vociferously received.

Calhoun Opera co. returns 28-4, opening in Patsy.

The regular season at the Coates' Auditorium and Gillis has ended, and for the Coates and Gillis has been the most prosperous of several seasons.

Ringling Brothers' Circus 29.

FRANK B. WHELAN.

JERSEY CITY.

One of the finest drew fair-sized audiences at the Opera House week of May 22-27. Edward Rogers heads the co., which is generally capable. Next week, which will close the season, Gray and Stephens.

The Academy will be opened for a Summer season of English opera at popular prices 29. Harry Hyams will direct the season, whose length will depend on its success. The principals are well known and efficient, and the operas to be given are standard successes. The Bohemian Girl will begin the engagement.

L. O. F.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. Le Conte, manager): Harper and Taylor co. in repertoire week ending May 22; good business at popular prices. The Grand Opera co. is engaged for several weeks, commencing 29. —**LEWIS:** The Glenwood Park Theatre, which was so liberally patronized last season, will reopen 5 under the management of Mr. C. A. Le Conte, of Capital Theatre, the Nelson Opera co. being engaged for an indefinite period.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (John W. Lockin, manager): Primrose and West's Minstrels May 22; good business. Carmencita 18, 19, and The Prodigal Father Comedy co. were booked to appear at the Grand, but owing to a dispute between Mr. Peyser, acting manager for Jefferson, Klaw and Erlanger and Senior Pablo Eschepere, manager for Carmencita, Pueblo audiences were disappointed, and Carmencita did not dance at either performance. Chicago Ladies' Quartette 22.

FORT COLLINS.—OPERA HOUSE (Jay H. Boughton, manager): Austro-Hungarian Orchestra May 21; small house; fine performance. —**LEWIS:** The Lulliputians are billed for 24.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Primrose and West's Minstrels May 13; fair business. Jack McAuliffe was billed for 15, but disbanded in Denver. The Prodigal Father 20, with Carmencita; good business.

CALIFORNIA.

SAN DIEGO.—FINCH OPERA HOUSE (John C. Fisher, manager): Remenyi May 21; light business. Mrs. W. J. Florence in The Mighty Dollar 21; small house. Richard Mansfield 25, 26; big business.

SAN JOSE.—THE ADDISON (Walter Morasco, manager): Mrs. W. J. Florence presented The Mighty Dollar to a fair audience May 16. The Boston Howard Athenaeum co. 17; crowded house.

OAKLAND.—THE MACDONOUGH THEATRE (George E. Macdonough, manager): The Howard Athenaeum co. May 25, 26; fair business. Mrs. W. J. Florence 18-20; poor business. Annie Eva Fay 21; Richard Mansfield 21, 22. —**PEOPLE'S THEATRE:** (Homer and Hosmer, managers): Week commencing 25 The Boy of Athens to fair business. Week commencing 22 Muldoon's Picnic. —**LEWIS:** The Macdonough is in bad shape, and a change is looked for in management at any time. The theatre at present is in the hands of an agent, pending the settlement of Mr. Macdonough's affairs, which are in very bad shape. It is conceded by all that when managers book this town before they play San Francisco, the business will pay and the theatre will be able to change hands, though from the start it has been a paying investment. —**Misfortune:** is still with the old Oakland Theatre, and though the name was changed to The New Park, its doors are again closed.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Richard Mansfield in A Parisian Romance and The Scarlet Letter 20, 21 to large advance sale. J. J. Corbett, booked for 15, 21, cancelled on account of alleged lack of time. Baudie Kruger 22. —**LOS ANGELES THEATRE:** (H. C. Wray, manager): Dark. D. H. Morrison, local, 22. Floral Pageant, local, 26, 27. —**PARK THEATRE:** (Fred Cooper, manager): James H. and Carrie Clark Ward in The Sunnyside to good business week ending 20.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The season is on the wane and attractions are few. Barlow Brothers gave a meritorious minstrel performance 21 to a good-sized audience. Pauline Hall and her co. rehearsed 20 and afternoon 21 at Puritania, which was presented 22 to a large and fashionable audience who applauded liberally. —**DUFFY:** Manager Baker, of the Baker Opera co., had his co. photographed individually during the engagement here. They will be grouped and appear in costume. The background will be a stage setting and will also show the boxes and the orchestra. In the boxes will be seen Manager Lloyd, Manager Baker and the local critics. When completed it will cost over \$2,000. Manager Baker will use it to display in front of theatres where the co. is playing. —**Your correspondent:** wishes to return thanks to the management of the Court Square Theatre, Springfield, for favors extended while in that city 20, and at the same time congratulates them on possessing the handsomest playhouse in the East. —**Harry Cornish:** of this city, who has acted as instructor of athletics at the Boston Athletic Club for the past few years, is saying *adieu* to his many friends preparatory to going to Chicago to take charge of the new athletic club in that city. He has a large circle of acquaintances in and out of the profession who will wish him every success.

BRIDGEPORT.—BUNNELL'S THEATRE (E. S. Gibbons and Co., managers): Appomattox, a military play by Oscar R. Reers of this city, was produced 21. The Union Veterans' Union benefited handsomely by the venture, and the local cast producing it were sufficiently capable to secure generous applause. Frank Mayo's annual engagement in Dave Crockett 20 to a fair house. The management announced that with the closing performances of The Old Homestead 27, the house will close its season. —**GRAND OPERA HOUSE:** (Jeunings and Bellamy, managers): Wm. and Augustin Neville's Boy Tramp May 18-20; satisfactory business. Louise Barron Buchanan gave four performances of the historic Fanchon, the Cricket 22-24 to fair business.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Frank Mayo in Dave Crockett 16-22 well. Lieutenant Peary lectured before a fair-sized audience 19. Led Astray 20. John L. Sullivan 27. —**THEATRE:** (H. C. Wray, manager): The Carroll Brothers in The Duke 21; good house. Charles Erin Verner 19, 20; good business. The Helen Courtland Burlesque co. 22 to a big house; show good. —**LEWIS:** Horace Wall has about closed a deal whereby he again secures the New Haven Opera House.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): The Old Homestead with Archie Boyd as Josh, matinee and evening, May 21 to the capacity of the house. Season closed.

FLORIDA.

KEY WEST.—OLD FELLOWS' OPERA HOUSE (W. Hunt Harris, manager): The New York Specialty co. week ending May 21; fair business. Mr. and Mrs. Whyte, and John Williams were the only capable people in the co. The latter made quite a hit as a Chinaman. Two of the members left the co. in this city. —**LEWIS:** This co. was carried to Tampa direct from New York by a man named Keene, who left them there. They were then taken under the management of a young shoe drummer who brought them to this city.

GEORGIA.

ATHENS.—NEW OPERA HOUSE (W. H. Davis and Co., managers): Wilfred Clark 25; satisfactory business. —**LEWIS:** The New Opera House is now managed by W. H. Davis and Co. —**W. C. Turner:** stage manager at the New Opera House, has joined Wilfred Clark as advance agent.

ATLANTA.—EDGEWOOD AVENUE THEATRE (H. W. Kleibacker, manager): Macauli Opera co. May 22-27 in Beggar Student; large and appreciative audiences. Bohemian Girl 23-25. —**LEWIS:** Mamie Taylor, prima donna soubrette, has signed with Manager Kleibacker and will appear during the Summer.

ILLINOIS.

HYDE PARK.—VAUDEVILLE THEATRE (Harry Clark, manager): Weber and Fields' co. gave a good show week of May 21; business good. Same bill week of 22.

FREEDPORT.—GERMANIA OPERA HOUSE (H. I. Mook, manager): Murray and Mack in Our Irish Neighbors May, to a fair-sized audience.

WONNOUTH.—PATRICK'S OPERA HOUSE (Perley and Webster, managers): Murray and Mack in Our Irish Neighbors played a large audience May 21. The season of the Opera House closed with this

performance. The house will be repaired, and will open with a week's engagement of the Spooner Comedy co. July 4.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Aurora Stock co. May 21, 22; fair business. Fitz and Webster in A Breezy Time 20 to good house under the auspices of the opera house. —**LEWIS:** The Aurora Stock co. was organized about a week ago for the Summer season. Ed. Northam is proprietor. Plays and players change according to the demand of patronage.

ST. VERNON.—FLUOR OPERA HOUSE (J. E. Williams, manager): Fitz and Webster's Comedy co. in A Breezy Time May 20; large business; satisfactory performance.

ST. VERNON.—MUSIC HALL (Fitzgerald and Stratton, managers): Maney McGowan's U and I co. to good business May 21. The Pastime Club gave a theatre party for Uncle Tom; forty couples composed the party.

SPRINGFIELD.—CHATTERBOX'S OPERA HOUSE (R. J. Chatterbox, manager): The May Bretteone Comedy co. closed a week's engagement May 20; fair business all week.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Jencks, manager): Lena Kendall and A Pair of Kids May 20 to a packed house, excellent satisfaction. May Bretteone 20.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Baldwin-McNeill co. May 22, 27; good business.

IOWA.

DUBUQUE.—THE GRAND (William T. Roehl, manager): The Cherry Sisters played to a good house, 17. Cora Paxton, week 20.

ATLANTIC.—Galloway Specialty co. 8-20 to medium business. Fair performances. Season closed. Cook and Whitby's Circus billed for June 8.

SIoux CITY.—PEACEY GRAND (E. L. Webster, manager): Janus and March drew a fair house 15. —**PEARL STREET THEATRE:** (Al. O. Truller, manager): A good company of vaudeville artists drew good business week ending 20.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): Dark. —**FOSTER'S OPERA HOUSE:** (William Foster, manager): Dark. Primrose and West's Minstrels May 27; Prodigal Father 28; Faust 29; O'Connell's Neighbors 1. —**WONDERLAND THEATRE:** (Charles F. Handy, manager): The Boston Opera co. closed a very successful two weeks' engagement here 21, and are playing an engagement at St. Joe, Mo. —**LEWIS:** Mrs. William Day, nee Beatrice Reinhardt, left for her home at Omaha after a five weeks' visit with her mother and sisters. —**E. H. McCoy:** manager and proprietor of A Turkish Bath is in the city and expects to remain until about Aug. 15. His co. closed at Decatur 23, after a successful season of forty weeks. They will open season of 1913-14 at Omaha Sept. 3. —**Marie Heath:** of A Turkish Bath co., is at home with her parents at Galesburg, Ill. —**Charles F. Handy:** the genial manager of Wonderland, has been engaged to manage the Summer garden (a new enterprise), opening about 5.

INDIANA.

LAFORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Charles A. Luder presented Oh, What a Night to a crowded house May 19. Special mention should be made of Leigh Sisters' "Delusion" dance.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (Elmer Alton, manager): Isaac Payton Comedy co. to good business at 10-20 cents May 22-27. —**LEWIS:** Arrangements have been completed between the authorities at the Western branch of the National Soldiers' Home and James N. Taylor, of this city, for a Summer season of amusements similar to the one in vogue at the Dayton Home. A portion of the same co. playing at Dayton this Summer will be brought here after the close of the season there. The season here will last four weeks, and no effort will be spared to make it a success. William Harris, the able director at Dayton, will act in a like capacity here. If a keen interest and the best wishes of the citizens of Leavenworth be conducive to success, Messrs. Harris and Taylor will undoubtedly succeed. This will be a new departure here, and Governor Smith and associates deserve the thanks of the community in fostering this undertaking.

KENTUCKY.

OWENSBORO.—J. J. Sweeney has assumed management of the New Temple Theatre. It is his intention to give a better class of attractions than hitherto. Mr. Sweeney is a brother of ex-Manager A. G. Sweeney.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (John Stant, manager): Joshua Simpsins, large house May 21. Performance only fair. The Elks will present Primrose for their sixth annual benefit 25. The entire house has been sold.

MAINE.

BELFAST.—OPERA HOUSE (J. M. Cottrell, manager): Leland I. Powers in his clever condensation of The Rivals to a small audience 21.

MASSACHUSETTS.

NEW BEDFORD.—OPERA HOUSE (W. H. Cross, manager): Nellie McHenry May 19 in A Night at the Circus; fair house. —**LEWIS:** If no further bookings are made at the Opera House the season will close June 7. Cleveland's Minstrels opened the house July 1, and since then 10 traveling attractions have been here, occupying the house 25 evenings. Hands Across the Sea drew the largest house of the season, and 100 scored the next best in size but the best paying of any. Numerous other cos. have been well paid for their visits here.

Andrew M. Warts, Mrs. J. C. Oney and Manager Cross will please accept the thanks of your correspondent for favors the past season.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): Pauline Hall in Puritania, 27, gave her usual pleasing performance to a good audience, who were very enthusiastic. The Manola-Mason co. in Friend Fritz 19, 20, and matinee to fair business. The William Ludwig Concert co. gave a pleasing concert 21 to a light house. The Tibur-Lewis Trust of Society co. 21 to a small house. This is the play's first appearance in this city. Hoyt's Temperance Town 25, 26; Howarth's Comedy co. 27. —**BIJOU THEATRE:** (Abie Spitz, manager): Fisher's Comedians in A Well Acted Week of 15; good business. —**LEWIS:** Managers Thomas and Watson, of Music Hall, have signed a four-weeks' engagement with the Howard Athenaeum, Boston. Music Hall will have a stock co. next season, with probably this season's leads, Prof. St. George, leader of Music Hall orchestra, had a well-attended benefit matinee and night 25. Professional and local talent gave a pleasing performance. —**A new theatre:** will soon be erected at Lakeview, a Summer resort a few miles from this city, to be called Lakeview Theatre, under the management of Daniel J. Manning, late treasurer of the Opera House. The house will seat 1,200 people at popular prices, and will be devoted to comic opera and variety.

NORTH ADAMS.—WILSON'S OPERA HOUSE (Thomas Hanley, manager): Damon and Pythias by local cast May 18-20; poor houses. Annie Cassidy will give a song recital in St. Joseph's Hall 2.

ATLANTA.—Barnum and Bailey's Circus Fair Grounds 6. —**LEWIS:** At a recent entertainment for the benefit of Cadet Band, Robbie Barclay, a local comedian, made a distinct hit. —**The F. M. T. A. Society:** will erect a large brick block, the third story to contain an opera house larger than any now in town.

WESTFIELD.—OPERA HOUSE (A. H. Furrow, manager): A New England Home 22, with Harry La Marr as the star, drew but a small attendance. Barlow Brothers' Minstrels booked for 23, which closes the bookings for the season. —**LEWIS:** The season has not been up to the past four or five as to attractions or pecuniary returns.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): The Wilbur Opera co. finished a week's engagement to good business May 15-20. The Springfield Dramatic Club rendered

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LADIES. Positive cure for Freckles, Moth, Black-Heads, Pimples, Vulgar Redness, Rough, Yellow or "Buddy" Sains, Red Nose, Bad Breath, etc. Even the coarsest complexion gradually changed into a SKIN OF PEARLY WHITENESS, radiant with the most healthful bloom. Skin imperfections are permanently removed and a deliciously clear complexion and PLUMP, ROUNDED FORM is assured.

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The Lady of Lyons to the entire satisfaction of a large audience 21. The 1st of Champagne was produced to a S. R. O. audience 23.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): John L. Sullivan in The Man from Boston, 17, to a good house. Howarth's Minstrels May 20; fair business.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Nellie McHenry in A Night at the Circus, supported by a good co., had a well-pleased audience May 18. Barlow Brothers' Minstrels had a light house 20. —**GAIETY THEATRE:** (Abie Spitz, manager): Slavery Days, presented by a co. of colored persons, gave satisfaction to large audiences 22-24. —**LEWIS:** Acting Manager W. H. Cross, of the City Theatre, with his family, have taken a cottage at Buzzard Bay for the season. —**Joseph J. Buckley:** Frank M. Buckley and Bernard J. Riley, all of this city, sail for Europe the first of June.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): The Manola-Mason co. in Friend Fritz May 18 to a good house. A strong amateur co., assisted by Frank E. Hewitt, of the Thomas E. Shea co., gave a very creditable performance of The Lancashire Lass 21.

TAUNTON.—NEW TAUNTON THEATRE (Harry Jordan, manager): John Stetson's co. presented The Trust of Society May 17 to a large audience. Barlow Brothers' Minstrels 19; good house; fine performance. John L. Sullivan in The Man from Boston 21; top-heavy house.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Archie Boyd in The Old Homestead played to the capacity of the house May 21; performance excellent. Barlow Brothers' Minstrels will close the regular season 30. The Old Homestead co. closed on 27.

ANNESBURG.—OPERA HOUSE (E. A. Mitchell and Co., managers): Uncle Tom's Cabin May 20 pleased a fair audience.

MICHIGAN.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): In Marriage a Failure, May 19, and Little Trixie 22, played to light but appreciative audiences. Side Tracked 25.

OWASSO.—SALISBURY'S OPERA HOUSE (F. E. Kohler, manager): Frank Tucker played to S. R. O. May 12, 13. The Sacketts opened here 15 for a three nights' engagement to fair business. Side Tracked 26.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Frank Tucker's co. appeared in The Outcast to big houses at cheap prices May 22.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Frank Tucker Dramatic co. was the only dramatic co. here during the past week. The co. drew large audiences each night, by reason of their former band street parade and cheap prices. Their piratical proclivities made it possible for a change of programme each night. The coming attractions are Effie Elsie and C. W. Condit 22, W. H. Crane 24. A Pair of Kids 27.

MANISTEE.—OPERA HOUSE (H. Peterson, manager): Francis Labadie and Hattie Russell in East and Margarette to a full house May 13. Mr. and Mrs. Le Brandt in Marriage a Failure to good business 17.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Uncle Hiram May 18 to a fair house; co. gave a very poor performance. Effie Elsie 19 in Hazel Kirke to a large and fashionable audience. The veteran Condit received much applause. The Canon Ball Express is booked July 2, 3. —**CASINO:** (John Helmer, manager): The London Sports were booked for May 20, but did not put in an appearance. They were liberally billed by Manager Helmer, who is forty dollars out in consequence of their non-appearance. —**LEWIS:** Richard Valentine, of the Ida Van Cortland co., is visiting friends here.

GRAND RAPIDS.—POWERS' GRAND (W. H. Powers, manager): Notwithstanding prices were raised fifty per cent., there was a \$1,000 house to witness The Senator as presented by W. H. Crane and co. May 21. The play is thoroughly American, and Mr. Crane's support is remarkable for its general excellence. Effie Elsie 24, 25, Hazel Kirke and Doris were given before good-sized audiences. The reappearance of Miss Elsie and Mr. Condit in the old characters 30 closely identified with them elicited great applause.

KALAMAZOO.—ACADEMY OF MUSIC (E. A. Bush, manager): The Maple Concert co. gave a satisfactory entertainment May 18. Owing to the very warm weather a rather light audience greeted William Crane in The Senator. —**GRAND OPERA HOUSE:** (Harry Churchill, manager): My Aunt Sally to satisfactory business May 21.

SAULT STE MARIE.—SOO OPERA HOUSE (P. W. Shute, manager): Effie Elsie May 20 in Hazel Kirke to good business.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Robert Gaylor in Sport McAlister May 18-20; good business.

HELENA.—MINE'S OPERA HOUSE (J. C. Remington, manager): The Nabobs May 15; good business. Bobby Gaylor in Sport McAlister to a well-pleased audience 16. R. E. Graham in Larry the Lord 20; splendid business. The E. P. O. Elks of Butte City will come to Helena by special train 27, and give a minstrel entertainment. The entire house has been sold at advanced prices.

GREAT FALLS.—OPERA HOUSE (C. H. Wright, manager): Henshaw and Ten Broeck in The Nabobs May 16; very good business.

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GRAND ISLAND.—BERENSON OPERA HOUSE (S. R. Raymond, manager): The Calhoun Opera co. in Said Pasha to good business May 23.

NEW HAMPSHIRE

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager): Pinalore was presented to a large audience 23.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Pauline Hall in Erminie May 23; fairly May 19. Friend Fritz 20; The County Fair 21; Peck's Bad Boy 22.—**THEATRE HOUSE** (E. A. Mitchell, manager): Peck's Bad Boy 23. George B. Stevens, treasurer of Mitchell's Vendetta, is at his home in this city. Business Manager W. R. Ogden is also here, and with Mr. Mitchell is busy booking this attraction for next season.

NASHUA.—THEATRE (A. H. Davis, manager): Pauline Hall presented Erminie May 20 to a good house. Manola Mason Opera co. in Friend Fritz played a fair audience 24.

NEW JERSEY

PATERSON.—OPERA HOUSE (John T. Goetzhus, manager): A large audience greeted the premiere of Francis Seymour's comedy, A Trip to the City, at the Opera House May 22. The chief interest was in the new scenic-mechanical effects patented by the playwright. The illusion of motion by a steam yacht, a sleigh and a bicycle on the stage is given by means of scenery behind passing rapidly by, but instead of painted canvas being shifted along it is a stereoscopic or magic lantern picture that moves on a stationary screen. The pictures are painted on a continuous roll of gelatinous material, only a few inches wide which passes like a slide through the lantern, the light being thrown through it from behind. The idea is an excellent one, and the effects were very pretty, the views along the waters about New York being admirable. The bicycle race had an additional mechanical feature not found in the other scenes, for while two of the wheels were really stationary, except for their revolution around their hubs, the driving feet on the pedals and the passing panorama giving the necessary illusion, the cycle on which the winner of the race rides actually proceeds across the stage. Mr. Seymour's play is a farce comedy without a plot, as usual it being mainly a vehicle for introducing songs, dances and specialties. There is considerable in the dialogue of merit. John C. Rice, Sally Cohen, Arthur Kirby, and the County Fair Quartette made the hits.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Madame and Augustin Neuville in The Boy Tramp May 22; good house.

LONG BRANCH.—BROADWAY THEATRE (Nelson Cannon, manager): Peck's Bad Boy May 24; good business.

NORTH DAKOTA

FARGO.—OPERA HOUSE (Charles Gettschick, manager): The Fargo Dramatic Club May 22, to fair business in The Dantes. It is seldom that any amateur co. will attempt such an undertaking as this well-known drama, but the club called on Beatrice Thorne, who is spending the summer in this city, to assist them, and as she was familiar with the piece, having been for one season an understudy for Mrs. Rankin, consented to help them out, and under her careful instruction the play was mastered in a most creditable manner, not a single break occurring in the whole performance. Miss Thorne will remain in this city the coming summer, and about Aug. 1 start on the road with a co. of twelve people.

NEW YORK

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): The Lyceum Opera co. opened with Bocaccio, and a daily change of repertoire was made during the week closing 27. Large and refined audiences greeted every appearance.—**ALBANY** (H. R. Jacobs, manager): The Upper Hand attracted good business 22-27. The co. gave satisfaction.—**HUSTR THEATRE** (M. S. Robinson, manager): Business first-class week 22-27. Excellent variety performance.

SARASOTA.—WINTING OPERA HOUSE (Wagner and Reis, managers): The season is practically closed at this house, but A Trip to Chinatown returns for one night 5. No announcements at Jacobs.—**LEWIS**: A variety theatre to be known as the Theatre Comique, will be started May 2, by A. E. Gaylord, leader at Jacobs, and Joseph Dinter, of this city.—**PERCY KINGSLEY** opens in Chicago, in a war drama about 1.

ALBANY.—Blue Jeans May 11 to large and well-pleased audience. 8 Belts 12 to only fair business. Gorman's Minstrels 23 to fair-sized audience, giving good satisfaction. Two Johns 27.—**MAISON AVENUE THEATRE**: Dark.—**ARENA**: Pawnee Bill drew well 18. Bob Hunting's Circus 21. The can was blown down in the morning and owing to high winds no performance was given during the afternoon. A performance in the evening drew well. On account of the hard rains at Albany and bad condition of the grounds, he opened again 21 in this city giving two performances to large audiences.—**LEWIS**: Fanny Davenport and husband passed through this city 23, en route from Canton, Pa., to Boston.—**W. Charles Smith**, resident manager Opera House, will benefit by local talent 1. Daniel O'Connell, of George Wilson's co., has charge of the preliminaries. It was expected that the Opera House would be closed after the benefit, and immediate alterations and extensive repair would be made, but the sudden complications of Col. D. C. Robinson's interests in this city, necessitating his assignment 24, will undoubtedly serve as a check on contemplated change. It is to be hoped that the repairs will be made as intended. Manager F. R. Perry, of 1 Belts, informed me Primrose and West were considerable over \$200 ahead on this season's business of that attraction.—**The Brothers Byrne** will go out under their own management next season, and will undoubtedly coin money, as they have a great attraction.

UTICA.—OPERA HOUSE (H. E. Day, manager): Thomas Q. Seabrooke's Opera co. in The Isle of Champagne May 18 to a large and highly delighted audience. A Trip to Chinatown 1.

ROCHESTER.—STOKE'S OPERA HOUSE (Clark and Delavan, managers): Kellar May 20; large and well-pleased audience. Charles A. Gardner in Fatherland 22; good business. Local Minstrels 26, 27. Gorman's Minstrels 19; Burglar 1; Field in Slavery 2; Fire Patrol 1.—**THE COIN KEMPER** Summer stock co. will open here 5.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Dockstadler's Minstrels played a large audience May 20 at the closing performance of the co.—**ARENA**: Hunting's Circus 1 to S. R. O. Many turned away; good performance.—**THEATRE**: The Opera House will be opened for the summer season 24.—**The Alliance Hook and Ladder Co.** have already appointed a committee and are negotiating for their benefit for 1924.

JOHNSTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): C. A. Gardner in Fatherland May 20; good business. The Annie Seward Dramatic co. in repertoire 22-27. The regular season closes 27. Ullie Alstrom will play a six weeks' Summer season opening July 10. Manager Allen will make many improvements in the theatre during June. This season has been the best this city has ever had, and Manager Allen is entitled to much credit for the high standing of co. he has presented.—**LEWIS**: Rose Belle is in the city spending her vacation. She will go with the Buham-Hall repertoire co. next season.

PLATTSBURG.—THEATRE (W. A. Browne, manager): Madeline Meril in From Pout May 21; a stormy night to a small house. Large parties from Saratoga, Long Point, Port Henry, Rome's Point, and other places helped to fill every seat to hear Robin Hood Opera co. 23. Receipts, \$1,000. Neil Burgess in The County Fair at advanced prices 1.

CONHOES.—CITY THEATRE (E. C. Game, manager): The Old Homestead co. Archie Boyd, leading, packed the house May 18. The season was closed 20 by a very good co. in The Voodoo to fair business.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): House dark until June 4, when Gorman's Minstrels will appear.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (Charles L. Partridge, manager): Gorman's Minstrels had a good-sized house May 19. The entertainment was bright and crisp, and drew liberal applause.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Voodoo May 19, fair house.—**ARENA**: Barnum and Bailey's show 20; crowded afternoon and evening. Minnie Maud Stewart in concert, benefit, 21; good house.

MIDDLETOWN.—CASINO THEATRE (H. W. Coffey, manager): The Burglar May 23 to light business, owing to inclemency of the weather.

MATTAUEN.—DINKLE OPERA HOUSE (W. S. Debbie, manager): The Burglar gave an excellent performance May 22; a large house could not be expected owing to the counter-attraction at Newburg, Barnum and Bailey's Circus.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Charles A. Gardner in Fatherland May 20; large house; satisfactory performance. The Two Johns 21.—**ARENA**: Lee's Circus 2.

WATKINSVILLE.—CITY OPERA HOUSE (E. H. Bates, manager): The Burglar May 17 to capacity of the house, gave best of satisfaction. Kellar 20 filled the last engagement of this house for the season. Workmen are now engaged refinishing and redecorating the entire interior of the house, which is to be completed in September.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): The Burglar May 22 to light business; excellent performance. House closed for the season.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): The cleaning and repairs at this house are nearly completed, and the opening attraction is announced for 9, when the Neil Burgess Comedy co. will present The County Fair.—**PUTNAM MUSIC HALL** (J. E. Smith, manager): House still in hands of mechanics and nothing booked until after July 1.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): Dockstadler's Minstrels May 22 to a crowded house, but business ever done here by this co., and a very fine performance.

PERM YAN.—Pawnee Bill's Wild West gave two performances May 19, to good business.

OHIO

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): New York Ideas closed a successful week in Olivette May 20. Mikado opened to a big house 21-22, and is drawing well. Merry Tar 23 June 1.—**PARK THEATRE** (Dickson and Talbot, managers): Jerome Specialty co. 18 to good business. Arctura Joe opened 19-24 to S. R. O., giving good satisfaction.—**LEWIS**: The Henrietta Theatre has closed for the season. Park Theatre will close 27.

DAYTON.—THE GRAND (Harry E. Feicht, manager): The Naia Queen 5, one week, will close this theatre. It will remain closed until about Oct. 1. During the summer it will undergo \$22,000 worth of improvements, and be made one of the finest theatres in the West. Another gallery will be added, eight new boxes, new chairs, carpets, scenery, curtain and all the latest improvements will be introduced. The entire theatre will be redecorated, and everything done to make it one of the most complete and beautiful theatres in this part of the country. The stage and dressing-rooms will be attended to, as well as the front of the theatre.—**PARK THEATRE** (Harry E. Feicht, manager): Frank Murphy May 22-24 in A Stealing Kesselman to big business. This co. closed the regular season of the Park. It will reopen Aug. 7. The past season has been the best this theatre has ever had. During the summer it will be redecorated, new scenery added and made bright, cheerful and cosy.

MEMORIAL HALL, SOLDIERS HOME (William Harris, manager): The fifteenth summer season at the Soldiers Home will open 1, with Robertson's delightful comedy, Caste. The co. includes William Harris, manager; H. G. Lonsdale, James E. Wilson, James Burrows, Robert E. Elson, H. Whittemore, John F. Ward, John H. Ready, George A. Schiller, James N. Taylor, Robert F. McClannin, John B. Meier, Ethel Chase Sprague, Mrs. Kate Meek, Ethel Friend, Mrs. Ida Ward, Norma Ferner, Lilly Ward, Clara Dwyer, Mrs. J. H. Ready.—**CUES**: Both the Grand and the Park will be remodelled this summer. The Dayton Bicycle Club Minstrels, under the management of Harry E. Feicht, will play in Cleveland May 20, 19 for the benefit of the Cleveland Wheelmen.—**Glad to know** that my friend, Lawrence Hawley, has met with success in The Playboy. The past season at both of our theatres was the best for ten years.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Lincoln Carter's Fast Mail arrived here in due time May 18, but gave no performance, owing to the serious illness of Edith Arnold, the leading lady. The reserve sale was very large. During the summer the house will be remodelled and be made still more handsome and comfortable. The past season has been prosperous, and not in the least owing to the fact that the attractions were limited.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): John Dillon, supported by Lottie Williams and a good co., presented Wanted the Earth to fair business week closing May 27.—**ARENA**: Irwin Brothers' Circus is booked for 26, 27 and Foregoing for July 6.

URBANA.—MARKET SQUARE THEATRE (Colonel C. O. Taylor, manager): The Diamond Breaker May 15; fair house and good performance. Fast Mail Southern 20 May 16; good scenery but poor production from artistic standpoint. The Post Mail closes the season here.—**LEWIS**: I learned from Colonel Taylor that he expects to retire from theatrical business at close of the season.

KENTON.—DEKNOV'S GRAND OPERA HOUSE (Henry Dickson, manager): The Diamond Breaker May 17; good house.

CANAL DOVER.—BIG OPERA HOUSE (Beiter and Cox, managers): Al G. Field's Minstrels closed the season of this house May 20; largest audience of season.—**ARENA**: Albert M. Witter's New Model Show 21; afternoon, light business; evening, tents full.

ALLIANCE.—SOERBROCK'S OPERA HOUSE (F. W. Gaskill, manager): Al G. Field's Minstrels 19.

WANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Charles A. Gardner 16; large audience. Diamond Breaker 18 to a fair sized house. This closes the season here.

NEW CARLISLE.—NEW OPERA HOUSE (B. H. Ronnels, manager): Hawthorne Family, under the management of C. E. Daily, May 21, 23; fair business.

PENNSYLVANIA

JOHNSTOWN.—ADAMS' OPERA HOUSE (Alexander Adams, manager): The Forrester's Dramatic co. opened an engagement May 18. The bill was

The Lightning-Rod Agent which gave satisfaction. On 10 Old Side Pards was produced and 20 True Irish Hearts. The performances were creditable throughout. Charles Forrester was well supported by Ed. H. Whalen, D. H. Matthews, Jennie Platt and Hand Phelps. Opening to an open date, 20, the same co. presented Witch of Alsace. Thomas W. Keene, 22, supported by a well balanced co., presented for the first time in this city Othello to moderate business at advanced prices. Pawnee Bill's Great Wild West Aggregation will exhibit here next Saturday and W. H. Harris' New Nickel Plate Show is billed to appear. The season closes here June 1.—**Manager Adair** will remodel his house during the summer and open next season with one of the finest theatres in Western Pennsylvania. He promises all the leading attractions.—**Arthur Whigan** of this city, joined Forepugh's Circus 22.—**Professor R. L. Druckenmiller**, late musical director of the Kirtle Roadles co., will remain in this city, as he has signed a contract with the Porch Brothers Music Co. for a term of years.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): The Two Johns May 23 to good business.—**LEWIS**: The Park Opera House virtually closed season 23, and with the exception of an occasional performance will remain closed until the regular opening of the season of 1924-25, Sept. 1. The business has been fully up to that of the previous season which was considered the banner one.—**John W. Keene**, of the Vining Opera House, Syracuse, is spending a few days in the city.—**Frank Caughey**, treasurer and acting manager of the Park Opera House, will spend his vacation in Duquesne.

WAYNESBURG.—OPERA HOUSE (Cooke and Gummel, managers): Our Country Cousin (Frank Jones) May 18 had a S. R. O. house. Best pleased audience of the season.

ALLEGANY.—ELEVENTH AVENUE OPERA HOUSE (D. B. Griswold, manager): Joshua Simpkins May 19 gave satisfaction to a fair house. Robert Mantell to large, fashionable and well-pleased audience. Thomas Keene 20 in Richard III, supported by a first-class co., entertained a select audience.—**LEWIS**: Thomas W. Keene closed the regular season 20 in the Opera House. Manager Griswold deserves praise for the fine class of entertainments he has finished this year and the patronage has sustained him.—**Harry Davis** Eden Museum closed 20. This is a new house here this year and every day through the season it was packed.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): Charles A. Gardner in Fatherland May 19; large and well-pleased audience. W. H. Turner, of this co., was a former resident of this place. This closed the season here.

TYRONE.—ACADEMY OF MUSIC (M. S. Faick, manager): The regular season closed here with Thomas W. Keene in Richard III. May 19; very fine performance to a very large and fashionable audience. Powell (magician) 21, 23; Anna 1 houses.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Frank Jones in Our Country Cousin closed season May 20; large and well-pleased audience.—**OPERA HOUSE** (F. H. Cashbaugh, manager): Stanley and Lutz's Museum of Oriental Wonders 18-20 to good business.

JOHNSTOWN.—OPERA HOUSE (B. Lowentritt, manager): The Two Johns drew a good house May 22.

LANCASTER.—FULTON OPERA HOUSE (B. Becker, manager): Hoss and Hoss played a return engagement to a very large house May 18. Willie Collier made a great hit. Robert Mantell in The Face in the Moonlight pleased a large house 20. This closes our season.—**LEWIS**: Christ, Burger, the orchestra leader, will be retained at the Fulton next season. This summer he will lead the City Band and orchestra that plays in the parks.—**Ad. Stark**, musical director of Dockstadler's Minstrels, will spend the summer at his home in this city, where Lew Dockstadler and his wife were his guests recently. Mr. Dockstadler and his wife will pass the summer at their residence in Downingtown, Pa.

UNIONTOWN.—GRAND OPERA HOUSE (J. T. Davies, manager): Joshua Simpkins May 20; large and well-pleased audience.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): Charles A. Gardner May 17; very good house.

SOUTH CAROLINA

CHARLESTON.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager): The O'Neill Opera co. by their exceedingly clever production of I Trovatore and Martha during the past week, have attracted increased audiences and in other ways popular approval. The business of the co. is so satisfactory that the management are now making arrangements to extend the season through June. As Martha, Nina Humphrys was seen in one of her best roles, and captured the audience by her expressive rendition of the ever-popular "Last Rose of Summer." Agnes Delaport, the other leading soprano, has a voice of remarkable clearness and power which showed to great advantage in the dramatic role of Leonora. Her versatility makes her a very valuable member of the troupe. Richie Ling, Arthur Seaton, and William Hamilton have all won favor by their melodious voices and consistent work on the stage. The co. will perhaps make its most pretentious essay next week, when Cavalleria Rusticana will be given, preceded by Galatea, a new and attractive operetta.—**LEWIS**: Gautier, whose serpentine and other dances are still a feature of the performances at the Grand Opera House, celebrated her eighteenth birthday anniversary a few days ago. She was the recipient of a handsome diamond pin from a lady residing in this city. Nina Bertini-Humphrys has permanently dropped the Bertini from her name, and hereafter will be known to both the professional and private world as plain Nina Humphrys. The name Bertini was bestowed upon her by the late Emma Abbott.—**Helen Otolenghi** (Mrs. Arthur Birch), who was leading lady with the Still Alamo last season, was in Charleston 23. She is traveling for pleasure with her husband, and stopped for a few days in her native city.—**When Nina Humphrys** was prevented by sudden illness from going on the stage in La Mascotte a few nights ago, Miss Carmen, a member of the chorus, volunteered to sing the roles, and did so without a break, notwithstanding the fact that she had only one hour's notice.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Wilfred Clark May 17-22; good business. Trial by jury, presented by local talent, 22 to a large audience.

SOUTH DAKOTA

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Jansscheck May 18; good business. Henshaw and Ten Brock in The Nabobs 20.—**LEWIS**: Manager Bear, of the Grand, is at Spirit Lake, Iowa, on a fishing excursion.—**O. K. Thorid**, of this city, formerly of the Alcazar Opera co., has come into possession of \$8,000, and is organizing a dramatic co. to take the road.

TENNESSEE

KNOXVILLE.—STEAR'S THEATRE (Fritz Staub, manager): The Deacon Opera co. finished a successful engagement May 20, at popular prices.—**LEWIS**: Musical Director Darrell was thrown from a surfer the morning of 20, but escaped serious injury. The surfer was demolished.—**Claude Amaden** and Vincent Graham left the co. here. Mr. Amaden going to St. Louis. Mr. Graham is still in the city.

MEMPHIS.—GRAND OPERA HOUSE (Fritz Staub, manager): The season of the Nelson Opera co. came to a close May 19, but not without the usual sensational features attending summer opera co. Early in the week Frank D. Nelson and the treasurer of the co. left for parts unknown. The co.,

however, braved the engagement through to a finish, giving satisfactory performances, and on 21 was tendered a benefit in order to enable the remaining principals and chorus to reach their respective homes. There is nothing but harsh criticisms for the action of Nelson.

TEXAS

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Grau's Opera co. played to big business the entire week 19-20, at popular prices. They canceled their Dallas engagement and remain here another week.

BASTROP.—BASTROP OPERA HOUSE (P. O. Elmer, manager): May 23, lecture by the Rev. Homer Wilson on True Royalty; S. R. O.

EL PASO.—MYERS' OPERA HOUSE (J. J. Stewart, manager): Lizzie Annandale Grand Opera co., eight persons, presented act two of Martha and the garden scene from Faust in an unsatisfactory manner to a good house 21. Annual benefit lodge 18, Eke, Mande Granger in Fringe of Society 23; to packed house. Everybody pleased.

DALLAS. All theatres in this city dark for past two weeks. Season over until 5, when Fleck's Garden Theatre opens with Nelson Opera co. in a twelve weeks' engagement. Grau's Opera co.'s engagement for a week beginning 22 canceled, owing to conflict with Evangelist Sam P. Jones. They have already experienced an evening with Jones' opposition. The manager of the Dallas Opera House, George Anny, leaves next week for a sojourn in Colorado, to exchange, as a local paper expresses it, a large amount of malaria for ratched air.

UTAH

OGDEN.—GRAND OPERA HOUSE (D. H. Peery, manager): Neil Burgess in The County Fair to a large audience May 25.

VERMONT

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Return engagement of Robin Hood Opera co. 20 to large business. Satisfactory performance.

RUTLAND.—OPERA HOUSE: The Old Homestead, S. R. O. 17.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): County Fair May 25.

WASHINGTON

SPOKANE.—AUDITORIUM (H. C. Hayward, manager): R. E. Graham in Larry the Lord May 17, 18; fair business.

TACOMA.—THEATRE (John W. Hanna, manager): R. E. Graham in Larry the Lord May 23; good house. James I. Corbett the next attraction.

WEST VIRGINIA

WHEELING.—OPERA HOUSE (F. Kistler, manager): Dark all week. Frank Hennig co. 30.—**GRAND OPERA HOUSE** (Charles A. Feinler, manager): Nora Machree 18-20; good business. Clara Coleman made a hit as Nora.—**LEWIS**: Manager Kistler, of the Opera House, is in New York looking after next season's bookings.

WISCONSIN

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Extra Kendall in A Pair of Kids May 19 drew a large audience. A Night on the Strand 26.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Extra Kendall in A Pair of Kids May 19 to a packed house; pleasing performance. Charles A. Leder in On, What a Night! 20 to good business; pleased audience.—**ARENA**: E. G. Holland and Co. Circus 20, 22; good business; well merited.—**LEWIS**: E. P. O. E. No. 23 entertained Charles A. Leder and several members of his co. at a social session evening of 22.—**With the engagement** of May 20 Manager Miller, of the Opera House, steps down and out, to make room for Sherman Brown, of Milwaukee, who in future will do all booking and become virtually manager, but assisted here by the secretary of the board of managers of the Opera House Co.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Buchanan Comedy co. closed a week's engagement May 20 to fair business.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. R. Haber, manager): Extra Kendall's Pair of Kids May 16; good house; satisfactory performance. John R. Franz Cumpson in The Merry Collier 18; fair co; light attendance. Uncle Hiram co. 27.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): A Pair of Kids May 15; full house. Amberg's German Opera co. in Poor Jonathan and The Rat 15, 17; large audiences.

APPLETON.—OPERA HOUSE (E. Erb, manager): Peter Baker in Chris and Lena to a fair audience May 19. Merry Collier 21; good audience. James Kelly in A German Soldier to fair business 17.

CANADA

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Robin Hood Opera co. May 20, 21 to good business. An excellent performance. The Rivals co. headed by Mrs. John Drew, to a fairly large house 22. The audience made up in enthusiasm what they lacked in numbers, and curtain and even scene calls were frequent. This week closes the Academy season.—**QUEEN'S THEATRE** (Sparrow and Jacobs, managers): The Queen's Opera co. opened their summer season with The Mountebanks 22 to a good audience. Belle Thorne and Celine Ellis are the leading ladies, and J. W. Hertel and N. C. Burnham, old Montreal favorites, furnish the fun. The opera was put on in excellent style, with special scenery and costumes, which did credit to the management of the Queen's. Beggar Student 23.—**THEATRE ROYAL** (Sparrow and Jacobs, managers): The Fast Mail 22-27; large audiences. Hearts of New York 27.

VANCOUVER.—OPERA HOUSE (A. P. W. Goldsmith, manager): Cinderella May 18, 19; good business. James J. Corbett in Gentleman Jack 17. Bobby Gaylor in Sport McAllister 20.

LONDON.—THE GRAND (A. E. Route, manager): The African Choir, under the direction of Vert and Harris, entertained large audiences 18, 19, with a varied programme. Extra Kendall in A Pair of Kids 22-24.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Joseph May 22-27; large houses. Ermine (local) 22, 23.—**TORONTO OPERA HOUSE** (J. B. Morris, manager): The Burglar 24-27; big business. The Upper Hand 25-26. Manager Sheppard will be tendered a benefit 26.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): The Burglar 18; good business. The Countryman 19; a very poor co. and a poor show.—**THE ELECTRIC PARK** (P. Gorman, manager): Opened for the season with a very fine variety programme before a very large, select audience.

QUEBEC.—ACADEMY OF MUSIC (J. R. H. White, manager): John S. Murphy and Kerry Knox and Shann Rhue May 22-27; packed houses.—**TARA HALL** (J. M. Walsh, manager): Fiset's French Opera co. did good business week ending 20. Stetson's Uncle Tom's Cabin 20.—**THEATRE ROYAL** (A. Fiset, manager): Wallace Hopper co. 24-27 to packed houses.

ST. CATHARINES.—GRAND OPERA HOUSE (H. G. Hunt, manager): Side-Tracked played a return engagement to good business May 20, giving general satisfaction.

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CURRENT AMUSEMENTS.

BROADWAY-PANORAMA, 87. W.
CASTRO-ADONIS, 845 P. M.
EMPIRE-The Girl I Left Behind Me, 8:15 P. M.
H. B. JACOBS-ROBINSON FROM CLARE, 8:15 P. M.
IMPERIAL MUSIC HALL-Variety.
KOSTER AND HIALS-Variety and Comedietta.
PALMER'S-802, 8 P. M.
PEOPLE'S-Under Tom's Cabin, 8 P. M.
TONY PASTOR'S-Variety, 8 P. M.

BROOKLYN.

PARK-Hill and Hill.

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"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above average and the paper is still growing. There is nothing, too, like singing to be fair, clean, independent and able in journalism-and hitting the mark."-Atlanta Journal.

FANE has its penalties, and success its pains. **ELLEN TERRY** was born in Coventry-made famous by **LADY GODIVA**-and tablets claiming the locality of her birth are variously displayed by a greengrocer, a haberdasher and a butcher. Meanwhile, Miss Terry is unable positively to state which of the buildings occupied by these enterprising tradesmen cradled her.

PETER JACKSON will star again in Uncle Tom's Cabin next season, and his earnestness is shown by the statement of "Parson" DAVIS that JACKSON proposes in the interval to "go to England to study the negro dialect." What a pity it would be if he should come back a Cockney!

THE fact, confessed by the lady herself, that **JOHN STETSON** engaged **ELITA PROCTOR OTIS** solely upon the strength-or rather, perhaps, upon the music-of her laugh, will probably engender many a catchinatory rehearsal.

THE Rev. G. W. DINE, of Smyrna, Del., took into his house and fed a company of stranded actors. A sermon even on the Good Samaritan would be empty and unprofitable when compared with this.

MATTERS theatrical seem to be very bad in Australia. As "a sign of the times" the Sydney Bulletin notes sign painting as the vocation of scenic artists there held by by misfortune.

In suing his publisher for book profits that have not accrued, **JOHN L. SULLIVAN** "puts up his hands" at the great unwhipped book-reading public.

THE musical discord in Chicago has at last resolved itself into melody, with **THEODORE THOMAS** still conducting.

A SPOKANE paper discusses the moral side of pugilism. Which suggests the essay upon the snakes in Ireland.

CHICAGO AND NEW YORK.

SEVERAL months ago, when all was brightly anticipative of theatrical prospects in Chicago during the season of the World's Fair, **THE MIRROR** expressed the opinion that the theatres in that city would not do the business expected, no matter what the measure of the Fair's success might be. **THE MIRROR** is never pessimistic. Its prediction in this case was based upon common sense, and the general experience of theatres in World's Fair cities during the seasons of World's Fairs.

A few weeks ago, at a time when his view of the field was one upon which general results could be predicted, **DAVID HENDERSON**, in an interview with a **MIRROR** reporter, proved the soundness of **THE MIRROR**'s prediction by a recital of facts about the early Fair season. A few days later one of the New York dailies with a great show of exclusive information printed the same.

It was unreasonable to expect unusually large business in Chicago, whether the World's Fair should turn out a success or a failure. If the Fair is successful, people will tax their endurance and their pockets with the Fair alone. If the Fair is a failure, that carries its own results as to the theatres.

In the meantime, and again, **THE MIRROR** remarks that this promises to be a great Summer season in New York, in any event.

PERSONAL.

HUNT.—Purdon Robinson, the baritone, is preparing for the light comic opera stage Frank Hunt, formerly a member of The County Fair and Ninety Days companies.

PRESBURY.—After staging Clyde Fitch's April Days for Sol Smith Russell, Eugene W. Presbury will go to Maine to rusticate at his cottage at Boothbay. In the Fall he will put on J. K. Emmet's new play.

HILLIARD.—Robert Hilliard has ended his engagement at the Globe Theatre, Boston, and is again in New York.

ARTHUR.—Paul Arthur has returned from an extended yachting trip with a crimson face and a hitch to his walk.

PETER.—Ted Peiper, recently on J. M. Hill's business staff, reports that in connection with J. H. Mead he is preparing to spring a theatrical surprise.

ST. HENRY.—A magnificent miniature sword of diamonds was presented to Jeanette St. Henry, prima donna of the De Wolf Hopper company, at the Broadway Theatre last week.

ARMSTRONG.—Eva Armstrong will leave during the week for her farm in Ohio, where she will spend the Summer.

ROBSON.—Stuart Robson has not yet made up his mind whether he will go abroad or to his country place at Cohasset this Summer.

HAYDEN.—W. R. Hayden, manager of Stuart Robson, will go to the Highlands in New Jersey where he will rest until next season.

JANSEN.—Marie Jansen has returned to Boston from a trip to California by way of Panama, with side trips to Mexico and Guatemala and talks with all her native volubility added to the definiteness of a guide-book about her pleasures of travel and sight-seeing.

WARDE.—Frederick Warde is an enthusiastic angler. He has gone to his Summer home, White Lake, in Sullivan county, and will there construct a fish-pond to be supplied with water from White Lake. Mr. Warde will stock this preserve with bass, trout and other game fish, and will build an old-fashioned plantation negro cabin where in he may repose during his holiday.

FULLER.—Edward Fuller, who for years was dramatic editor of the Boston Post, is the author of a novel entitled "The Complaining Millions of Men," which will be published by the Harpers.

COLLINS.—Sam Collins has been engaged by George W. Lederer. Mr. Collins will appear this week and next in The Isle of Champagne.

PASTOR.—"Rolling Mill" Kelly attributes the meagreness of the attendance at the Chicago Fair Grounds to the fact that Tony Pastor is appearing nightly in the same city.

POOLE.—Tennye Poole, whose engagement as Amina in the Black Crook has come to an end, has been specially engaged for the New York production of The Isle of Champagne at the Fifth Avenue Theatre by the Thomas Q. Sealbrooke Opera company. She will play the part of Bridgetta, and understudy Elvia Crook.

DAVENPORT.—It is reported that Fanny Davenport is negotiating for La Reine Juana, M. Parodi's five-act drama in verse. It is a gloomy play, but it offers scope for powerful acting.

RICE.—Fanny Rice cabled from Havre on Monday announcing her safe arrival.

BARREYMORE.—Maurice Barrymore has been engaged by Manager Frohman for a two months' tour with Aristocracy in the West.

ZANZIC.—It is quite probable that Broadway will have three magicians within the next month. Zanzic has cabled from Paris asking his manager to secure a Broadway theatre for a brief engagement.

LEWIS.—Ada Lewis, who returned to New York on Sunday, refers enthusiastically to the warm reception tendered Emma Pollock and herself in Philadelphia during the Harrigan engagement. Miss Lewis will shortly begin rehearsals of her new part in A Country Sport.

MATHER.—Margaret Mather has returned to New York and is frequently seen on Broadway. She will return to the stage in September as announced exclusively by **THE MIRROR**.

ABNEY.—Henry E. Abney left for Chicago last week.

MARIUS.—M. Marius is so well pleased with this country that he proposes to become a citizen. He has already brought his daughter over, and during his stay in London this Summer he will sell his property there and return and settle here.

SMITH.—Harry R. Smith has been in town for several days. He superintended rehearsals of The Knickerbockers by The Bostonians, and he attended its performance at the Garden on Monday night.

BOOTH.—Sidney Booth has gone to Manchester-by-the-Sea for the Summer.

BOWMAN.—Fanny Bowman, of the Ward-James company, made a decided success last season as Virginia in Virginius. Miss Bowman has been re-engaged for this organization and she will appear as Marcella in The Lion's Mouth, when it is presented by the tragedians at the Star Theatre next season. Miss Bowman is pretty and petite. She is a Californian.

THE CARMENCITA INCIDENT.

The story of the releasing of Carmencita from The Prodigal Father company comes in detail to **THE MIRROR**. It is said that Carmencita was under contract for \$550 a week to dance at all performances of that play, the agreement being that when she missed a performance for any reason a corresponding reduction was to be made in her salary. Senor Echepare, her husband, was engaged as leader of the orchestra.

Trouble began early on account of the differing interpretation of the term "leader" by the management and the Senor. Manager Peyser at various times requested the Senor to play on different instruments, as circumstances required. A request was made that the Senor play upon the piano, he having formerly done so, but he refused. Carmencita would not dance on this particular evening.

At various times before she had failed to dance, and now she declined to submit to any reduction in her salary. Thereupon Manager Peyser telegraphed these facts to his employers, Jefferson, Klaw and Erlanger, who instructed him to immediately discharge Carmencita and Senor Echepare. This was done. Carmencita has retained counsel, and will bring suit.

MURRAY MADE IT THREE.

Among the recent additions to the Rialto is Thomas E. Murray, who has just closed a long and successful season with The Voodoo. Mr. Murray was for a number of seasons identified with J. M. Hill's Our Irish Visitors. He has been starred and featured with The Voodoo the past season, and he will occupy the same position next season when it goes under Frank Sanger's direction. Mr. Murray plays an Irish character part with great unction, and has made the hit of the piece. "Tom," as he is familiarly called everywhere, numbers his friends by the score. He is a prolific story teller, and he never fails to amuse his associates wherever he goes. Among his numerous tales the following will bear repetition:

The incident happened out West last season in a town where "Tom" was particularly well known—a one-night stand. The house had been sold almost solidly. "Tom" wandered up to the theatre about 7 P. M., and was accosted by the usual "great friend of the profess," who, after preliminary courtesies, requested "a couple of fakes" for the evening.

In spite of the fact that "I haven't anything to do with passes," "see the manager," etc., the solicitor still pursued Murray, and in order not to "throw down" an old friend, "Tom" reluctantly walked up to the box office and pulling out \$2 said, "Give me two of the best seats."

At this juncture the friend again came up and said, "You ain't buying them, are you, Tom?"

"Certainly," replied Murray.
"Well, make it three, then," replied the beneficiary, and Murray made it three.

COURTNEY THORPE'S SCHEME.

Courtney Thorpe is agitating a scheme he has devised. He purposes to tour America next season as the leading man and stage manager and director of a company that will produce adequately the best obtainable piece.

The play with which the company will open its season will be Edmund Kean, as produced by Barnay. Besides this, and held in reserve, are several one-act pieces. Among them are The Light that Failed, adapted by Mr. Thorpe from the story by Rudyard Kip-

ling, and which was produced by Mr. Thorpe when he was with Rosina Vokes. Other plays in the repertoire are Amos Tynnel, produced in England last season by Mr. Thorpe, and Dorothy's Lovers, a one-act comedy, also by Mr. Thorpe.

It is proposed to put the company under the nominal administration of some well-known New York manager. Mr. Thorpe says the company will not exceed twelve persons, and the salary list will not be more than \$650 a week, of which sum he will get \$250. It is plain that he could not organize an excellent company on \$450 a week.

Mr. Thorpe's idea is to make the scheme a stock company with a capital stock of \$5,000 in shares of \$100 each. He figures a profit each week for the stockholders of \$750.

BUSINESS IN CINCINNATI.

Davis and Company, theatrical agents of Cincinnati, write to **THE MIRROR** to controvert a statement published recently as to the money made by the theatres in that city during the season now closing. Davis and Company wish to "wager a suit of clothes or a ten-dollar silk hat," that all the opera houses in Cincinnati combined did not make \$30,000 during the season. They say that Robinson's Opera House, occupied by Harris, Britton and Dean, and of which the writers are agents, did not make \$12,300. Davis and Company are satisfied that the People's did a good business, as that theatre had good attractions; "bet," they continue, "sometimes the very best managers are forced to take anything to fill a date, on account of cancellation and breaking up of companies."

TROUBLE OVER SEATS.

John Zachariah, who keeps a grocery in Harlem, was ejected from the Garden Theatre on Monday evening of last week, and he threatens to sue the management for damages. He bought two seats, and was accompanied by his wife. He says that after he had been seated he was requested on four different occasions by an usher to show his coupons, and he did so without remonstrance. When, however, he was approached the fifth time for this purpose his patience was exhausted, and he refused to comply. A policeman was then called. Mr. Zachariah took his coupons to the box office, and his money was refunded. It appears that a mistake had been made in the box office. Mr. Zachariah having been given seats for some other night, and that another person held the tickets for the seats. The management says an attempt was made to straighten out the mistake, but that Mr. Zachariah would not aid in this.

AUTHORS WANT THEIR PLAYS.

What has become of the plays sent to the Theatre of Arts and Letters for examination last Winter? That is the question agitating the minds of several dramatists or would-be dramatists. Manuscripts of plays from all over the country were sent to the offices of the theatre in the Broadway Theatre building. The offices are now vacated.

Henry Burden McDowell, who was the director general of The Theatre, says that he has none of the plays. He says that Richard Hovey, who has written poetry, and who figured as the secretary of the jury that passed on plays for The Theatre, is responsible for them.

No one seems to know where Mr. Hovey is. His parents live in Washington.

PROCTOR AND TURNER PAY.

Over a year ago Proctor and Turner signed a contract to produce an adaptation of the French piece, Mon Oncle Barbaillon. Another version by William Fleron was suddenly staged at Hermann's Theatre, and Proctor and Turner made up their minds to abandon the idea of presenting their play at their theatre.

In their contract there was a clause compelling them to pay forfeit of \$500 in failure to produce the play. They did not pay the forfeit, and suit was begun against them by Elisabeth Marbury, the dramatist's agent.

Proctor and Turner had the case put off frequently, on one ground or another. Finally, however, last week they settled for \$500.

THE GREEN-EYED MONSTER.

An interesting story is told regarding the professional jealousy that exists between two of the principals of a prominent Broadway production. According to several members of the company it is only a question of a few days before a crisis will be reached. The cause assigned for the bitter feeling is credited to the warm reception that a female impersonator receives night after night, which completely overshadows that extended to the star, who has given notice that unless certain of the impersonator's catchy lines are "cut out" she will tender her resignation. The impersonator, however, refuses to permit any of his lines to be changed, and the management is in a quandary how to effect a compromise without changing the cast.

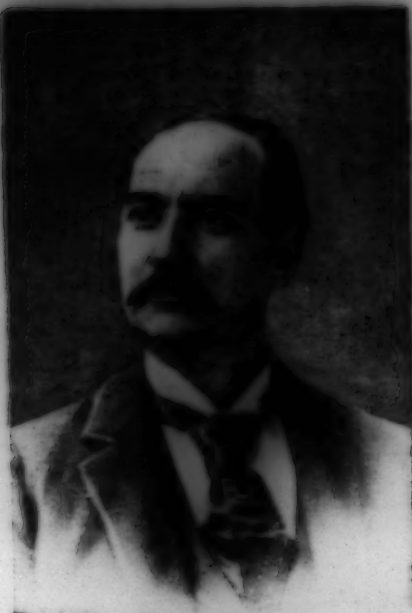
SANFORD'S SUMMER SEASON.

Walter Sanford will reopen the Fourteenth Street Theatre in a few weeks. He purposes to begin what he terms a World's Fair engagement. He will produce with a strong company The Flag of Truce, The Power of Gold, The Ensign, and other melodramas, and he will revive The Octoroon, The Duke's Motto, Green Rushes, and Foul Play.

SHOT HIMSELF IN COURT.

Frank E. Johnson was arrested in Spokane Wash., on Sunday, charged with threatening to kill his wife, a variety actress named Alice Hamilton, who had filed a complaint in a suit for divorce and had refused to live with him. When arranged in court Johnson was asked by the judge, "Are you guilty or not guilty?" Without a word, Johnson drew a revolver and shot himself fatally.

A FERTILE LINGUIST.



Harry E. Smith.

The success of *The Knickerbocker* gives The Bostonians an opera that is likely to equal the popularity of *Robin Hood*. Harry E. Smith, its author (whose portrait appears above), has been exceptionally fortunate with his operas, not only with those in which he has been associated with Reginald De Koven, but in his less legitimate efforts, such as *The Tar and Tartar* and *Jupiter*. The latter, although "thrown down" in Chicago by managerial duplicity, was given by Longby Bell more than 400 times. If money-making is the test of a successful piece, *Robin Hood* is certainly one of the greatest ever known, for it has averaged more than \$10,000 a week throughout this, its fourth season. Mr. Smith has drawn royalties at liberal percentages from six different companies this past season, and will have the same number of pieces in the field next year. He is a Chicago newspaper man, a trifle more than thirty years old, and his prosperity has been earned by unceasing industry. Mr. Smith's home in Chicago is a rendezvous for literary and musical people and, next to his wife and babies, he is most devoted to horses, dogs, music, and rare books. His library is said to be one of the finest in the West.

MISS MARYBURY BRANCHES OUT.

Elisabeth Marybury proposes to add to her business as a dramatic agent a new and original department. She will be able soon to give estimates and to make contracts for all branches of scenic, artistic and mechanical work connected with the production of plays and the building and stocking of theatres.

"I shall contract for scenery, furniture, properties, printing, costumes, interior decorations, mechanical effects, transfer of baggage," she says. "I shall provide stage managers, press agents, business managers, and treasurers, and further, I shall be able to submit plans and estimates from our leading architects for the construction or remodeling of any theatre in the United States."

"The advantages I claim for this new enterprise are that managers will be saved both time and money by addressing themselves to me; that they can absent themselves from the city in the full security that their orders are faithfully carried out, and that they will buy at the lowest rates because of competition. My services will be free; the producer only paying a small commission."

The record of Miss Marybury's dealings, and her business standing are a guarantee of fair play.

A TREASURER GONE WRONG.

Nate H. Kimball, treasurer of Jacobs' Court Street Theatre, Buffalo, is missing and a defaulter. The Buffalo *Express* says that Kimball, who acted as treasurer of this theatre for two seasons, was a high-roller in that city on a small salary, and that on Monday of last week, when he submitted his accounts to Mr. Woolcott, the local manager of the theatre, he was found to be about \$300 short. Upon a demand that he make the shortage right at once, Kimball begged to be permitted to go to Niagara Falls, where his family reside, in order to straighten the matter out, and was permitted to do so. He has not been in Buffalo since, and is supposed to have come directly to New York. The *Express* says Kimball was evidently short for a long time, and that he raised from his friends from week to week money enough to straighten out his accounts each Monday, reimbursing those who advanced him money regularly from the theatre funds. It is said that Kimball owes a large sum in Buffalo, and that he borrowed on all sides.

DICKSON AND LEDERER PART.

Charles Dickson will go out under his own management next season. He has been started by George W. Lederer, but as neither manager nor star made anything or found the arrangement profitable, an agreement was reached on Friday whereby previous contracts were declared void and the business connection was severed. Mr. Dickson has selected Henry W. Doblin for his business manager.

ALLEGED UNLAWFUL ADVERTISING.

J. E. Isham, manager of Sam T. Jack's Eighth Street Theatre, Philadelphia, and Harry Steele, a distributor of lithographs, were arraigned before a magistrate in that city last Friday charged with circulating immoral pictures. The bills complained of were advertisements of a show. Isham was held in \$500 for a hearing.

AMONG THE DRAMATISTS.

Dramatists are invited to send to *The Mirror* for publication in this column news items concerning themselves and their plans.

Beerbohm Tree announces Ibsen's *Enemy of the People* for a matinee performance at the London Haymarket.

F. C. Burnand has written a burlesque on *Cavalleria Rusticana*.

M. Parodi's *La Reine Juana*, which was recently produced at the Theatre Francaise, only achieved a *succes d'estime*.

No Relations, a new comedy-drama by Henry E. Lloyd, is to be brought out in New York in October.

Seymour Tibbels and Howard Wall are the joint authors of *At the State Capitol and The Foreman*. The former is to be brought out by Carrie Louis, and the latter by Mr. and Mrs. Moyne.

The Royal Dramatic company of the Grand Theatre, Amsterdam, Holland, is presenting the one-act play, *The Better Part*, written by Edwin Star Belknap and Mason Carnes. Its Dutch title is *De Mooiste Rol*, and the translation from English was made by T. M. M. van der Horst. It has met with decided success. *The Better Part* was originally produced by Charles Frohman in front of Jane at the Madison Square Theatre, and it was afterward revised at the Standard Theatre as a curtain-raiser to *Settled Out of Court*. It is, we are informed, the first American play that has been performed by the Royal Dramatic company.

Bronson Howard returned to San Francisco from the Sandwich Islands on May 3, thoroughly pleased with his visit. He gathered some material there, but is uncertain whether enough interest would be attached to the Kanaka character in this country to warrant the fulfilment of a play therefrom. In company with Howard P. Taylor he took in the sights of Frisco, and left for San Diego, where he will remain a week or two, and then visit the Yosemite, the Big Trees of Calaveras, and other points of interest. On June 31 Mr. Howard is to sail for Alaska, where he will study the Eskimo character, with a view to writing a play upon it, should he deem it of enough importance to interest our people. His visit, however, will be one of pleasure and observation, and he expects to return to New York in about four months. Mr. Howard was surprised by the magnitude and beauty of San Francisco and Oakland, and remarked that "Californians have certainly something to blow about."

Howard P. Taylor, who is now on the Pacific Slope, has written a new war drama, called *Melne and Georgia*, for L. R. Stockwell, in which that well-known comedian and proprietor of Stockwell's Theatre, San Francisco, will star next season. The play will receive its initial representation at his own theatre early next month. It is replete with battle scenes and incidents of the rebellion, with a romantic story interwoven, while the comic element will be sustained by a New England farmer and a light-hearted Irishman. One of the features will be an accurate representation of the Andersonville Prison stockade, with its accompanying horrors. Should the drama meet with favor on the Coast, Mr. Stockwell expects to secure a New York theatre for a run.

Auld Lang Syne is to be rewritten before Daniel Sully appears in it again next season.

Madelaine Lucette's new farce-comedy, *Valentine's Day*, had a trial production at New Rochelle, N. Y., last week.

Wheeler and Byron are to take out a new comedy called *Irish Mistakes* next season.

Charles Hannan threatens to bring suit against Wilson Barrett for non-payment of royalties on his play, *Our Pleasant Sins*. Mr. Barrett claims to have rewritten the piece, and that it was, consequently, not the work of Mr. Hannan.

A new piece entitled *Under Southern Skies* is soon to be produced in Chicago. The author is J. Melville Jansen.

Charles T. Vincent has made arrangements with W. A. Brady for the production of *Old Glory* next season. The play treats of an episode in the Revolutionary war.

Modjeska is to add *Hermath*, by Hermann Suderman, to her repertoire next season.

St. Roman's Well, by Richard Davey and Walter H. Pollock, is to be presented at a matinee performance at the Prince of Wales' Theatre on June 6.

The *Ordeal*, a one-act play by Tom S. Wolton, and a four-act play called *Two Men and a Maid*, by F. H. Purchase and James Webster, are to be presented at the first performance of the Society of British Dramatic Art during the first week in June.

Alphonse Daudet's *Soutien de Famille* is to be brought out at the Gymnase, Paris, next Fall.

Sardou has settled down for the Summer at his picturesque house in Marly, where he intends to devote his time to writing the piece promised to Sarah Bernhardt. In a recent interview he declared that he was unable to state whether he would have the piece done in time for Madame Bernhardt to produce it at the opening of her vaudeville season.

A Casual Acquaintance, a new play by J. F. Cooke, was produced last week in London at a Trafalgar Square matinee.

A. W. Pinero's new play, *The Second Mrs. Tanqueray*, was produced on Saturday evening at the St. James Theatre, London. The plot deals with the tragic consequences of a fallen woman's degradation beyond redemption, and shows how her fall may ruin the lives of other people.

The nineteenth regular meeting and dinner of the American Dramatists' Club will be held on June 10.

Charles Barnard, Secretary of the American Dramatists' Club, has been in-

structed to open a Record Book of Plays for the entry of plays or operas produced by members of the club since its organization on Jan. 16, 1912. A careful record is to be kept hereafter of the date and place of first performance of all new plays produced by members of the club.

C. R. Clifford's play, *The Other Man's Wife*, has been secured by the De Lange-Rising company for production next season. The Milk White Flag is the title selected by Charles H. Hoyt for his new play, to be produced in Boston.

STAGE REALISM.

WEENSPORT, N. Y., May 22, 1912.

To the Editor of the *Dramatic Mirror*:
SIR—It is as some assert, the "Jumbo" drama has reached its greatest altitude, then, indeed, we have much to be thankful for. The flood of "realism" which has swept over the stage like a troubled torrent must subside in time—perhaps more rapidly than it swelled. There in the driftwood, among the real prize-fighters, jockeys, burglars, Indians, negro "foms," fire engines, buzz saws, hay wagons, and other debris, we may sort out that which is legitimate realism.

It is interesting to observe that while we insist upon reality in some things, we will, at the same time, accept the most unreal as a matter of course. We would not tolerate a modern drawing-room scene in which Caesar, not the anachronism of Antony discussing in English is mentioned.

Here, then, at the very outset, we meet with an unanswerable argument against realism. Hamlet, Othello, Shylock, Romeo—none of them spoke English. Neither did Richelieu—nor in iambs either, for that matter. Would the realists have Macbeth speak Gaelic, Coriolanus Latin, and Lear heaven knows what? We must not forget that the drama is based wholly upon the ideal. That is why the plays seen in childhood are impressed so vividly on the memory. The first time that I saw Richard III.—can I ever forget it? A small company, an apology for a stage, no scenery nor accessories of any kind; yet to me that barren performance was superior to Mansfield's gorgeous production, because my childish imagination supplied all the necessary details.

A man wholly devoid of imagination cannot enjoy a play of any sort. To him the most beautiful scenery is only so much cloth and paint. He can appreciate only dumb show and noise; or, if educated, a lecture or a concert will please him, since entertainments of this class demand neither sympathy nor imagination. Happily for us these unresponsive creatures are few, else we might as well shut up shop.

The line of demarcation between reality and idealism must be drawn somewhere, of course, but where is a nice question. In Shakespeare's day Brutus and Cassius appeared in doublet and hose, with ruffled collars and long cloaks. Such costumes were satisfactory to the rough and ready audiences who sat in the damp and fragrant pit at the old Globe—who gazed at the dandies seated on the stage and were contented with a placard announcing: "This is a street," in lieu of scenery. Nowadays we prefer to see the noble Roman in a toga—if he knows how to wear it—and we want the scenery to resemble that so graphically described by the younger Pliny.

Real life is never successfully represented on the stage. It would be impossible to do so. The only thing which the trained dramatist hopes to present is an appearance of reality; and if he has the art of concealing art so that the characters seem to be acting as people would do under similar circumstances, he is a past master in the science of play-building. Imagine a *genius* love scene portrayed on the stage—the long flashes of silence, the hugs and kisses—would any audience endure it? I never see the balcony scene in *Romeo and Juliet* without imagining that the bard was laughing in his sleeve when he wrote it. The compression of events into moments robs a play of actuality. Years do not elapse between acts, although in seeing a well-constructed play we leap the barriers of time without thinking.

Now if we should be guided by Mr. Howells—if we yielded to his wail for realism—we should have plays as dull as his novels—a strong comparison when we think what he has accomplished in the way of dullness. People in real life do not speak nor act with the continual movement so necessary to the drama. And a play without purpose, which does not move to some definite end, would be as irritating as "A Modern Instance," which begins nowhere, and ends when the author carefully stops writing. This aimless wandering, this introduction of scenes which lead to nothing, of patry rascals like Hubbard who disgust, or of educated idiots like Irene Lapham who irritate, all this may be true to nature. Indeed, it is true, for the average life is eventless, and there are more of Howells' despicable "heroes" and silly-billy "heroines" in the world than there are of truly noble people. And this is the very reason why a healthy mind is utterly disgusted with his vacillating floundering; why the "Tale of Two Cities" will live long after *Solas*, Lapham and the rest of them have been utterly forgotten.

Scenic effects are all very well, provided they form an integral part of a play, are employed with discretion and work smoothly. The saw-mill scene in *Blue Jeans* is a case in point. It belongs to the play, is properly introduced, and works well; therefore it is both legitimate and effective. In a certain railroad play a message is supposed to be flashed over the wires, and appears in "letters of fire," so that the audience may read it! Here is a palpable absurdity—a piece of clap-trap of the worst kind. Realism! It is frenzied.

An irritating feature of the average stage carpenter play is the certain uncertainty of its operations. The "lightning express," which "dashes" across the stage at a terrific speed—often at the rate of six or eight miles an hour—frequently sticks dead and refuses to budge; or it may get off the track and give an imitation of a wreck not down on the bills, to say nothing of running right past the engine, which remains up centre, in passive contemplation, until some frenzied carpenter rushes on and yanks it off, to the unspeakable delight of the gallery. Even in the storm scene in *King Lear* the lightning-rved oak may fall and the thunder roll before the flash. These are accidents, to be sure, but they are disastrous; and our senseless strife for sensational effects is responsible therefore.

But the worst feature of this realistic business is the parading of freaks in the guise of actors. And a saucy crowd we have had of them. The professional beauty, society woman, professional mistress, ministerial, political, burglar, prize fighter! All freaks, and their name is legion. People did not rush to see *Olney Hall* in the Crucible as an actor; they went to see the ex-mayor of New York. It was not Violet Cameron, the actress, that the dear public tumbled over itself to see; but Violet Cameron the mistress of a drunken English "nobleman." Corbett whips Sullivan, and presto! he becomes a star. "Spice" Hennessey doffs the convict's stripes, and dons the actor's make-up. The only thing that I respect in Mitchell is that so far he hasn't ordered a play. I thought he would do so when he got out of prison, for the double glory of bruiser and convict would have been irresistible. Yours faithfully, CHARLES TOWNSEND.

MANKATO'S NEW THEATRE.

Bids for the construction of a new theatre in Mankato, Minn., were recently opened, and the contract for the work will soon be let. The plans for the building are by Henry Carter, of Minneapolis, and every detail of a theatre of the first-class has been considered. A. E. Bierbauer, whose enterprise backs the project, expects that the house will cost in the neighborhood of \$40,000. Clarence Saulpau has secured a lease of the new house, and his ability and popularity assure its success.

Leonora Bradley is in the city arranging her plans for next season.

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Evenings at 8:30.

IMPERIAL MUSIC HALL

Broadway and Twenty-ninth St.

Evenings, 8 to 12. Matinees Tuesdays, Thursdays, Saturdays, 2 to 6.

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Mail's Chicago Dispatch Characteristically Amusing and Up to Date—The Top Targets Represented in the World's Fair City—But the Stage has Hand on his Watch—H. A. Kennedy's Method—The Fair's Clubs—Theatrical and Personal Gossip.

(Special Dispatch to The Mirror.)

CHICAGO, May 29.

I never realized until Friday evening when I took in Marie Tempest in The Fencing Master, how many of the *gens* yap there are in town. The audience looked like a "25-50 75-no-higher" gathering, and more like Kokomo than Chicago. Our rural cousin is here in force, with his hand on his watch and his eye on his neighbor. He is helping the show shops, and when the railroads conclude to lower their rates and thus permit him to flock in in armies, we will have to dust off the "standing room" sign.

One of the most recent arrivals was J. R. Moynihan, of Omaha. Mr. Moynihan was once a lovely Chicago actor, and then he was known as plain "Jack." I have seen him double cowboys and Indians with James H. Wallick, and I shall never forget his touching performance of Walking Turkey. Now all this is changed, however. By patient toil and untiring industry Mr. Moynihan now owns a polished bar in Omaha, and is alderman from two different wards. He is here to buy stock—both for himself and his customers.

Another recent arrival is the old clown, Robert Fraser, who wagged me that he would walk here if Chicago got the fair. He did not walk, but he was just as tired, though, as he came over the B. and O. Mr. Fraser has the same rich tenor voice in ordinary conversation, and is here to stage a new burlesque for Corinne at the Alhambra.

David Henderson's American Extravaganza company opened its Summer run with Ali Baba at the Chicago Opera House last evening, and judging from the crowd that fought its way to the box-office I am inclined to think that David will change his mind about theatrical wreckage here this Summer. All of the old favorites were given ovations, and Dangerfield's new transformation scene, "The Triumph of America," is a wonder. Wemyss Henderson is here, by the way, his pockets loaded with contracts for foreign attractions.

My esteemed friend, M. A. Kennedy, was robbed at the Schiller the other night. When he went on in the pillow fight scene with Abbie in The Sportsman he handed his watch and chain and \$40 to a property boy. When he came off the property boy had disappeared, also the valuables. It was a case of the judge and the burglar. Mr. Kennedy now tells me by leaving calls at the office.

The Schiller was packed to-night with a fashionable and enthusiastic audience that cheered and applauded The Girl I Left Behind Me until tired. It is apparently a great go. The cast is the same you have seen and praised, and I believe the run will be the Schiller's record-breaker.

Manager Will Davis, of the Columbia, has been laid up at home with a severe cold, but is improving. Business at his house with Lillian Russell in Girode Giroda is keeping up and the second week of the engagement opened up with a great house to-night, despite strong opposition.

In the lobby of the Columbia stands a life-size oil portrait of Mrs. Russell, and on it is a sign, "Please do not touch." The other day Acting Manager Sam Meyers saw this sign and placed it where he thought it really belonged—in the box-office.

Last evening at the Grand Sol Smith Russell presented Peaceful Valley for the last time, and to-night occurred the first performance on any stage of Clyde Fitch's new comedy, April Weather. It seemed to go very well with the audience, and looks like a success. However, I would prefer to render a verdict after I have "sat it out."

Jerome Kingsbury and Charles Canfield closed with Mr. Russell last night. The former will spend a couple of weeks here at the Fair before returning East.

Do you know what they call Steele Mackaye's enterprise here now? They call it the ex-Spectatorium.

Augustin Daly's company began its third and last week at Hooley's to-night, presenting Love in Tandem before a large and fashionable audience. It will be given until Wednesday night, when Mrs. Gilbert will make her first appearance in Dollars and Sense. This will also be given Thursday evening. On Friday Miss Rehan will leave for New York to sail for England, and the rest of the company will finish the week with A Night Out. Edward S. Willard follows next Wednesday, under his own management, and will be here for nine weeks. He will divide his first weeks between The Middleman and The Professor's Love Story.

America at the Auditorium and The Black

Crook at McVicker's both start in the week remarkably well, and will no doubt keep up the present gait for some time. At the Auditorium the Schaffers, the greatest foreign acrobats I ever saw, gave a great specialty to-night.

Corinne in Arcadia at the Alhambra, Hannon's Fantasma at the Academe of Music, and Tony Pastor and his company at the Clark Street Theatre, continue to divide big gross receipts with H. R. Jacobs.

Next Sunday Corinne will bring out Monte Cristo, Jr., in great style.

I have the cards of Joseph P. Harris, representing Primrose and West, and Lizzie M. Booden, who were quietly married here last Sunday.

Primrose and West, by the way, opened well at the Haymarket last night. Their season closes here Saturday night, and John F. Sheridan follows in Fun on the Bristol. Hallen and Hart are at the Haymarket in June with The Idea, and they, too, close their season here. George Fair's annual benefit at the Haymarket last Saturday night was a corker. Speaking of benefits, I hope I can hear as much from that tendered my young friend, "Hanky Panky" Johnson, in your city last night. He is deserving of a bumper, if only for the sake of his old father, who used to be with McKee Rankin.

Lincoln J. Carter's new melodrama, The Tornado, had its first production on any stage at Haylin's yesterday afternoon and scored a success. The scenic effects are great.

M. R. Leavitt's consolidated Spider and Fly companies opened their second week well at the Windsor yesterday. They go to Haylin's next Sunday.

The Forty Club's farewell dinner of the season occurred at the Wellington last Tuesday. Among the guests were Alfred Bourcier, Joseph Holland, Clyde Fitch, Burr W. McIntosh, Anson S. Temple, Louis Seibold, of New York city; Cornelius Gardiner, of Washington; Chevalier Hesse-Wartegg, Ben King, William Kingwood Carter, of Jacksonville, Fla.; Alf. Hayman, Reuben J. Getz, of Buffalo, and P. A. Meyer. After the dinner the annual meeting of the club was held, and the members paid me the compliment of electing me president for the fourth consecutive time. Nate Salisbury was made vice-president, and Edward Freiburger secretary.

The other day I heard an alleged English actor remark that he had "partaken of a glass of beer and some free luncheon." Imagine a man calling it "free luncheon!"

Sneaking of luncheons reminds me that I have on my desk an invitation to one at the opening of the Cafe de Marine, near the Fisheries Building in the fairgrounds next Tuesday. It is to be run by Charlie Rector, whom all professionals know. The invitation, by the way, was directed in typewriting to "Mr. Buff Hall." The young lady must have thought me a Chinaman.

Patti Rosa is in Denver for her health and her genial husband, John Dunne, is here. He intimated "that he would like to have me say that he is behaving himself in her absence. I do so cheerfully. (Now he can send her this marked.)

Robert Fulford and his charming wife, Annie Pixley, having closed their season here, are remaining in Chicago to see the sights. So is Smiley Walker and he has seen many of them.

The outside shows, such as Buffalo Bill's, the English military tournament at "Tattersalls," the Bedouin Desert life show at Garfield Park, and the panoramas, museums, etc., are all doing a large business. They seem to catch the jays. The Trocadero, too, is doing remarkably well in Battery D Armory as a high-class music hall, and Dr. Ziegfeld, its general manager, has gone East after novelties. Saturday evening last a new vaudeville music hall, called the Grotto, opened well in the Second Regiment Armory next door, and promises success.

The new Empire Theatre, on West Madison Street, near the Haymarket, opened Thursday evening last, and it is a beautiful little house. Thus far it has done well. A. V. Pearson's scenic production of She, which opened it, continues this week.

Ada Rehan's Montana silver statue is to be unveiled to-morrow at the World's Fair Montana building, with appropriate ceremonies.

A revival of The Black Flag followed Little Goldie in The Rocky Mountain Wail at the reopened Standard yesterday.

An Englishman named Paul has a line of swell coaches running from down town to the Fair grounds, and this is a favorite route for professionals. Last week the box seat was occupied by Julia Marlowe, Belle Archer, Adelaide Prince and other pretty actresses. Miss Marlowe, by the way, has taken a furnished flat here and will spend six weeks at the Fair before going to Europe.

George B. Armstrong, the well-known musical critic and "Saunterer" of the Evening Post, has accepted the editorship of The Indicator, a leading musical journal here, but will retain his departments on the Post.

Dr. Talmage shows here at the South Park Chautauqua next Thursday and Friday.

Burr McIntosh gives a performance at Central Music Hall one week from to-morrow evening, introducing the artists of McIntosh's Library.

Old Age and Youth continues the feature at Sam T. Jack's Madison Street Opera House. John Kernell and Mollie Thompson joined the company yesterday. The minstrels continue to play to large houses at Haverly's Casino Eden Musee.

"Biff" Hall.

CLEVELAND.

A Success—The Cleveland Greys' Win—Closes—East Lynne—The Bijou Show.

(Special to The Mirror.)

CLEVELAND, May 29.

The Dayton Minstrels, opened at the Lyceum Theatre this evening. They appeared

for the benefit of the Cleveland Wheel Club. The regular season of this house will close Wednesday evening with a benefit to Mrs. F. Norman Adams.

Ada Gray in East Lynne is the last attraction of the season at Jacobs'. She opened to-night. The comic opera season opens at this house next Monday evening with Poor Jonathan.

The stock company at the Bijou Theatre produced Mother-in-Law before a good audience to-night.

The Star is closed for the season.

Forepaugh's Circus will be here July 10.

The Cleveland Greys cleared nearly \$5,000 with their Minstrel Show last week. Next week Alf. Henriques will take the company out on the road in a few Northern Ohio cities. No better amateur performances have ever been given here.

Wonderland and Bijou Theatre will remain open all Summer.

W. M. GOODHUE.

BOSTON.

The Museum Closes for the First Time in Many Years—Rehearsal—Revised Notes.

(Special to The Mirror.)

BOSTON, May 29.

Theatregoers have begun to leave town for the Summer, and well they may, for the theatrical year will soon be at its deadiest point.

Last night the Museum closed its doors for the Summer for the first time in thirteen years, and with this week the Boston, Bowdoin Square and Tremont end their regular dramatic season, although in each case attractions of one sort or another will be seen there during the Summer.

The dramatic event of the night is at the Grand Opera House, where preparations have been going on for months for the revival of Rosedale, which is to be continued until further notice. The stock company of the house has received strong additions for this production in the engagements of Joseph Haworth, who is always liked here; Marie Jansen, who displays some magnificent costumes, and Fanny Addison and Kate Ryan, the latest members of the old Museum company, to move to the South End house.

It was a week of hard rehearsal at the Park last week to get ready for the production of The Golden Wedding to-night. An almost entirely new company was engaged from that which tried the piece at Worcester, and a great many changes were made to get it ready for performance. The plot, of course, is the same as I telegraphed last week in connection with the postponement, which was at first announced till Saturday night but till to-night.

Decidedly the most successful engagement at the house of the season is what everybody at the Tremont says concerning E. S. Willard's, which ends this week, that he may leave for another two months' season in Chicago. Two performances of the Professor's Love Story are given and then the week will end with The Middleman.

It is wheelman's night down to the Bowdoin Square to-night, and members of hosts of bicycle clubs pack the theatre to witness the performance of Monte Cristo by James O'Neill. To-morrow there is to be a big wheelman's parade here, and the demonstration at the Bowdoin Square to-night gave me a taste of what is to come.

This is the last week of The Span of Life at the Boston.

Zeffie Tilbury and The Crust of Society comes to the Globe for two performances to-morrow.

The Agnes Evans Burlesque company is at the Palace.

Howard Athenaeum patrons witnessed The Two Orphans to-night.

Katherine Rober in Fate is at the Grand Museum.

The Nibbles Specialty company is at the Lyceum.

There is no truth in the rumour that William Harris is to retire from the firm of Rich and Harris. He is to manage the Philadelphia theatre of the firm next season. He is now on the Pacific coast with Africa.

Amorita is to be the first work revived by the Pauline Hall company at the Tremont 25. The company has closed its season, and Miss Hall goes to the coast of Maine until time to return for rehearsals. A new opera will probably be tried before the Summer is over.

E. L. Davenport was in Boston last week, having closed his Summer's work. He will pass the Summer at Falmouth.

Boston friends of Madame Nordica are delighted to hear that she is to be the dramatic soprano of Abbey's company next season.

John Rose, comedian of the Paul Kanvar company, is at Quincy for the Summer.

Another engagement for Prince Pro Tem at the Museum next September is that of Miss Kenyon Bishop who will be the Princess.

Mrs. James A. Herne may be seen in one or two of Ibsen's plays next season in addition to Margaret Fleming.

Frank R. Jackson, the Yankee comedian will be in Peter Daly's company next season.

Etta B. Rich, the dramatic reader, is to be married at Hotel Vendome, Thursday, to Maurice Rosenthal of this city.

JAY B. BENTON.

ST. LOUIS.

A Successful Native Comic Opera—Summer Amusement Plans—A Presentation—Professional Chat.

(Special to The Mirror.)

ST. LOUIS, May 29.

Manager John W. Norton has been receiving the congratulations of his friends upon the success of Lepere and Robyn's Mexican opera, Jacinta, which, owing to the patronage bestowed last week, was continued for an-

other week commencing to-night. The press and the public have united in pronouncing the work a hit. Much of the credit for the production is due to Charles C. Fais' staging of the piece. The business has grown daily, and last Friday night many were unable to get standing room. In answer to a call the authors appeared before the curtain and were cheered. To-night the house is very large, and the advance sale promises even a larger patronage than during the first week.

Distinct hits have been made by Laura Moore, Cecile Elissing, Adella Parker, Robert Dunbar, Beaumont Smith, and R. Peyton Carter. Gwilym Mills was quite acceptable, and the work of the chorus is excellent.

All the other houses are closed this week. Last night Dr. Carver gave an extra performance at Pope's which was fairly well attended. The companies that will give Summer opera at Uhrig's Cave and Schnaider's Garden are rehearsing. Schnaider's Garden will be the first to open the season, with Said Pasha next Sunday night. On Monday the Uhrig's Cave season will begin.

Rud Mantz, treasurer of the Olympic Theatre, will act in the same capacity at Schnaider's Garden. The orchestra of the Grand Opera House will be at the Cave, and Will Walters, treasurer of the same house, will be in the ticket office.

Messrs. Noxon and Toomey are painting new scenery for the New Auditorium Theatre, now building at Eureka Springs Avenue, and which will be finished on June 15.

Livingston Kent, an old Philadelphia and New York favorite, has arrived to do bass roles at Schnaider's Garden. For the past few years he has resided on the Pacific Road.

Loia Yberri, who has been creating quite a furor lately at Memphis, has been engaged to dance at Uhrig's Cave during the Summer.

Mr. Fais, stage manager for Jacinta, was presented with a beautiful scarf pin by the members of the company. It represents the Mexican flag, and is set with diamonds.

W. C. HOWLAND.

PITTSBURG.

Several Theatres Open to Good Business—Local Talent—Amusement—Personal Gossip.

(Special to The Mirror.)

PITTSBURG, May 29.

The last week of the season at the Bijou opened well to-night: a large crowd being present to witness A Society Tramp. Grace Emmett and Walter Fletcher made a hit and the rest of the company was up to the far comedy standard.

At the Duquesne Theatre The Pirates of Penzance was presented by the Murray and David Opera company. This week closes the supplementary season at this house. A large audience was in attendance to-night.

The second week of Edwin F. Mayo's engagement opened to night to fair business. Davy Crockett was given. Next week, Denver Smith and a specialty company.

At Harris' Theatre A Celebrated Case opened to good business. Next week, The Fire Patrol.

The Academy of Music was crowded this evening to enjoy the clever specialties of the May Russell Burlesque company. The house will close on June 3.

Iolanthe will be given next week at the Duquesne Theatre by local talent for the benefit of the Fresh Air Fund.

James E. Orr, besides managing the affairs of James A. Reilly's A German Soldier next season, will manage a theatre at East Liverpool, O.

Mrs. P. Harris and her brother, R. L. Britton, are in town en route to Baltimore from Denver.

The employees' benefit at the Bijou on Friday evening was a success.

Mamie Taylor joined O'Dowd's Neighbors at Joliet, Ill., to-day, as leading soprano.

E. J. DUNNELLY.

PHILADELPHIA.

A Prosperous Summer Offering—A Supplementary Week—Theatrical and Personal Notes.

(Special to The Mirror.)

PHILADELPHIA, May 29.

One of the Summer offerings that gives evidence of prosperity is Richard Stahl's comic opera at the Grand Opera House. Prince Methusalem was produced in excellent style last Thursday night, and is drawing good houses. Annie Myers joined the company for this opera, playing the part assigned to her when a member of the McCaull company. Comedian Ed. Stevens plays the comedy part, and although the role is new to him, makes a big hit. One of the most pleasing numbers in the score is an interpolated song by Director Stahl, entitled, "The stars will tell you why." Chimes of Normandy will be revived next Thursday.

A supplementary week to the Park's season opened to-night with the South American Students and a vaudeville feature headed by William Jerome billed as the Vaudeville Club, and supposed to hail from the Metropolitan Opera House, New York. Big George Fortescue is a pleasant feature in the variety bill and is earning his title of the "Gulliver of Comedy." Conroy and Fox, and Capitola Forrest also appear.

Chain Lightning is the closing play at the Girard Avenue, opening to-night to another big house. The season has been a very prosperous one for Manager Holland, and has not included a losing week. Amy Lee plays five characters in to-night's production, Maggie Harold Davidge, J. B. Everham, and Frank Doane also appear to advantage.

GRAHAM HENDERSON

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Original cast, Garden Theatre.

SEASON 1902 AND 1903 WITH MISS FERNANDEZ.

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The Crookes returned to Jack's Eighth Street Theatre to-day opening to good business. The Nibbe Burlesque company comes next Monday and a week later we have Old Age and Youth, the new burlesque from Jack's Chicago Theatre.

Manager John Forepaugh has Camille as the closing play of his successful season. Fanny McIntyre plays the titular role and George Leacock essays Armand. Fanny McIntyre will give a public reception on the stage next Saturday afternoon to the feminine portion of the clientele. Miss McIntyre is a great favorite at Forepaugh's.

Prof. George Bartholomew and his Equine Paradox are at the Opera House. The house closes next Saturday.

Bob Fitzsimmons and a variety company are the final week in the Lyceum's calendar. Manager Jermol has had a great season.

Russell and Silver's company in The Cashier are at the Standard. Magician Powell comes next Monday.

The weather has no apparent effect on business at the Bijou. The comic opera Virginia and a lengthy variety bill is the current offering playing to standing room.

The mother of Manager William J. Gilmore died last week at the age of ninety-two years.

Samuel J. Brown and Harry Stone have opened a dramatic school here.

R. G. Marsh, a veteran actor, whose career was started in this city, has returned after an absence of thirty-eight years. His age is seventy-six.

Manager Sam Speck is devoting all his spare time to writing music. A few of his songs have met with good success.

JOHN N. CAVANAUGH.

CINCINNATI.

Theatres Closing for the Season—James E. Murdoch's Will—A Delayed Paper-Gossip.

(Special to The Mirror.)

CINCINNATI, May 29.

The Smith-Maher Athletic and Vandeville company, the closing attraction of the season at the People's, opened its engagement yesterday attracting a satisfactory audience. The house will close its season next Saturday, and Managers Henck and Fennessey have ample reason to congratulate themselves over the outcome.

Daniel A. Kelly gave a change of bill at Harris' on Thursday and for the remainder of the week, shelving The Shadow Detective and presenting After Seven Years.

The telegraphic announcement of the difficulties of a certain dramatic paper on Thursday did not occasion any surprise in Cincinnati. The paper, due here on Hawley's counter on Thursday, did not reach Cincinnati until Saturday. The DRAMATIC MIRROR never disappoints its numerous Cincinnati readers, and invariably reaches this city early on Thursday morning.

Julius Kahn, in olden days treasurer of Fiske's, but now prominently identified with Charles Frohman, was in the city for several days last week. He left on Friday for Chicago.

James E. Murdoch's will executed on March 16, 1903, leaves his entire property to his children. The estate of the deceased actor is not regarded as large.

JAMES McDONOUGH.

ROYALTY ENTERTAINED.

(Special to The Mirror.)

CHICAGO, May 28.—His Highness the Prince Isenberg Bernstein of Austria and suite occupied a box at the Alhambra Theatre last night, and witnessed a performance of Corinne in Arcadia. The royal party tendered a reception to the little star.

MRS. JENNIE KINFALL.

MIRROR CALLERS.

Among the callers at the Mirror office the past week were: Isabelle Evesson, W. F. Blande, Robert Cutting, Jr., R. E. Stevens, Minnie Seligman, Leontine Stannfield, Mauda Craigen, Lee Harrison, Emma Hagger, Graham Henderson, R. S. Knott, Lillian Melbourne, Edward Knott, George J. Clifton, Olive Martin, Mabel Eaton, Agnes Herndon, S. Ossoski, Henry Burkhart, Fred C. Hendrick, J. J. Fitzsimmons, Lawrence Haines, A. A. Anderson, Andre Verhier, Fanny Bowman, Eric Pollock, Howard Kyle, F. Mortimer Harris, Edith Athelstone, Anna Belmont, Harry B. Smith, J. H. Cody, J. J. Levy, Josie Jackson, Lulu Farrance, Walter E. Woodhall, Mary Davis, George Hartz, Josephine Arnot, Gus Poley, Herbert Archer, W. B. Royston, Beatrice Norman, Eugene B. Sanger, Laura Clairon, Marie Millard, Charles Scott, Agnes Burroughs-Arring, J. F. Arnold, Robert Whittier, Olive Berkeley and Daniel Shelby.

CLOSING THE SEASON.

The following companies have closed or will close on the dates and at the places given: Our Country Cousin, Beaver Falls, Pa., May 20; A Breezy Time, Aurora, Ill., May 18; The Dingo, Fall River, Mass., May 20; The Man From Boston, New Haven, Conn., May 27; Ida Van Cortland, Iron Mountain, Mich., May 10; Eight Bells, Yonkers, N. Y., May 15; Larry the Lord, Chicago, June 20; Our Irish Neighbors, Freeport, Ill., May 20; Coghlan company, Brooklyn, May 27; E. A. Mitchell's Vendetta, Grand Rapids, Mich., May 15; The Burglar, at Wappinger's Falls, May 27.

A NOTABLE EVENT.

Inaugural Meeting of the Professional Woman's League.

GREAT SUCCESS OF THE SOCIETY.

A Throng of Distinguished Women at the Hotel Brunswick—The Proceedings and Several of the Addresses—Happy Incidents of the Occasion—A Great Future Foretold—Who Were There.

The inaugural meeting of the Professional Woman's League was held Monday afternoon at the Hotel Brunswick. The ball-room was artistically decorated for the occasion. The President's seat of honor was in the centre, and the newly-appointed members were ranged around. Palms and cedars were banked everywhere back of the platform, upon the mantels, and against window and wall; large testoons of crimson roses with white lilacs and clusters of La France roses gave color to the scene, and there was a crowd of pretty women in exquisite gowns.

A piano solo opened the afternoon's programme, followed by a song entitled "Thou Art Mine Own," artistically rendered by Miss Roselle, a League woman.

The President's Speech.

Mrs. Sidney Rosenfeld, in a graceful speech, introduced the President, Mrs. A. M. Palmer, who said:

After having experienced for several months the pleasures and the pangs of a professional career, I feel relieved that matters have now been done, that strictly parliamentary fashion, and that the formal installation of the president of The Professional Woman's League is an accomplished fact. I am possibly the first president who has served five months before inauguration. (Laughter.)

Members and guests, to-day I would that my tongue could be touched with living fire, for my lips surely can never utter the thoughts that arise in me; but I comfort myself with the hope that the cause is so great, so good, that it will speak, though my words fail. The question is often asked, "Where did the League originate?" It is a question hard to answer, for the idea is such a concrete thing that we can hardly tell whence the first atom sprang, but it certainly first came to light during the Fund fair. That fair was marked, as all who shared in it know, as an era of good feeling and good fellowship, and as it drew to a close the one impulse welled up in the hearts of women who had worked shoulder to shoulder through the long weeks of preparatory labor and the busy hours of the fair, that their influence must not die, though the Fair would soon become a thing of the past, the talents that had been developed and the spirit of comradeship must not be allowed to melt away into imperceptible atoms, but must be crystallized into an enduring jewel. Little by little, the thought grew into an earnest purpose, and the desire merged into a hope that at last came a reality, and now we feel that we have a right to summon our friends together in the name of the dream of a year ago, in the fulfillment of that dream to-day—Our League. In its name I greet you one and all, and be sure that I voice the heart of every member when I say that you are welcome—most welcome.

The first practical materialization of the League was in December, when a few ladies met and formed a society which was, after many proposals and much discussion, named the Professional Woman's League. On that date the ladies did me the honor to choose me President of the society.

Among other matters there arose the important question whether we should ally ourselves with that noblest of charities, the Actors' Fund of America, or stand by ourselves. The entire dissimilarity in our fields of work seemed to point to the latter course. We work for the workers, for the living, for the breadwinners. They, in tenderness and mercy, minister to the sick and dying, and bury the dead. So, side by side, alive in purpose, yet different in detail, we each work for our own end.

In February, through the kindness of Mr. Randolph Parry, we obtained our charter. There are many misunderstandings of our purpose, and I beg to briefly describe the work we endeavor to do. As I said before, we are workers, not idlers. First, to aid every member in her struggle to reach her highest ideal in her chosen profession. We aim to promote the truer sisterhood among brain workers, to appeal not only to the physical but the spiritual forces, and to present opportunities that otherwise could not be attained. This may sound visionary, but it is not. It is a work that is growing stronger and broader every day, and so far as my knowledge of women's associations goes, one does not exist governed entirely by women, where such opportunities are offered to members as in ours. (Applause.)

We pledge ourselves to do all in our power to promote good fellowship among members and to aid in the instruction and elevation of our comrades. The social side of our organization is a delightful one. It is not the primary idea, as some would suppose, but is none the less enjoyable. Under all else runs a steady current of an earnest purpose. We are, we believe, different from any other association, and we think we must reach the soul of every woman in the land. If we can help one tired worker out of the sloughs of despair, have we not done a good day's work? The League is not a charity institution in the generally accepted meaning of that much abused term. We are not alms-givers. We wish to help them who are desirous but unable to help themselves. In closing, I wish to address a few words especially to members. Many of us are travelers, dwellers in tents. The League cannot go with you, and as yet you cannot find a branch in every city to which you go, but you can carry the spirit of the League with you, and keep it in mind by your little badge. Let this badge be to you a symbol of good fellowship. Let it ever speak to you of your League and the work it is doing for you, and what you are trying to do for it. Carry it with you always, and let the words of the pledge impress themselves on your heart—Loyalty, Integrity, Fidelity—and let them form your lives.

The President then read the list of appointed officers, expressing regret at the absence of Miss Kate Field, Jennie June Croly and Emma Thursby, who were in Chicago. Lotta Crabtree was the recipient at intervals, during the entire afternoon, of most hearty and enthusiastic greeting.

The Officers.

The following is the list of officers. President, Mrs. A. M. Palmer; vice-presidents, Mrs. Louisa Eldridge, Mrs. Agnes Elise Bonder-

bush, Mrs. Barney Williams, Mrs. Frank Leslie, Mrs. Jessie Bartlett Davis, Emma Thursby, Mrs. Gerritt-Smith, Kate Field, Mrs. Jennie June Croly, Treasurer, Mrs. Edwin Knowles, Auditor, Mrs. Frank Mayo, Secretaries, Ella Starr, Sarah A. Palmer and Ada Gilman.

Executive Committee—Chairman, Mrs. Rachel McAuley, Mrs. Sydney Rosenfeld, Bertha Weib, Rosa Rand, Mrs. Harrison Grey Fiske, Mrs. C. A. Doremus, Mary Shaw, Mrs. E. L. Fernandez and Estelle Clayton.

Mrs. Rachel McAuley then addressed the League, explaining the working of its practical and educational departments. She said it was desired in time to establish a woman's exchange, and to add to it French and German classes and others in music, drawing and painting.

Mrs. Louisa Eldridge was unanimously elected President pro tem to serve during the absence of the president this Summer.

"Beauty's Eyes" was delightfully sung by Mrs. Jessie Bartlett-Davis.

Minnie Madden Fiske's Address.

A hearty greeting was extended to Mrs. Minnie Madden Fiske, when she came forward to make her address. Mrs. Fiske spoke as follows:

It was wise of the chairman to limit the time of the speaker, inasmuch as the subject is so inspiring that one might be tempted to go on indefinitely.

I presume that after this, and when the inaugural has become an anniversary, the directors of the League will imitate the example of its illustrious contemporary, the Actors' Fund, and invite distinguished persons to come upon this platform and tell us that we are the most intellectual, ardent, brilliant, and noblest people upon the face of the earth. But this is the time to be serious.

We are here to-day to recognize the existence of a new and important organization, the Professional Woman's League. The formation of this body is no longer in embryo, it is a fact. Minerva-like it has sprung into the world, but unlike Minerva it was born of the heart and the brain of a woman.

May I tell you what thoughts the organization of this League has inspired within me? I do not know if they find echo in your hearts. There are very few actors in the world. Of course, if you walk upon Broadway on a fine morning you will naturally say that there are surely more actors than any other kind of people—but that is wrong. I am told that there are a greater number of commercial travelers starting out in one day from the city of Chicago than there are actors in all of the United States and England.

What does that mean? It means something very serious. It means that one of the most powerful institutions of the world, for I am sure, one will dispute the enormous influence of the theatre upon humanity—means that one of the most powerful institutions of the world is held together by a little handful of people.

To the worthy, faithful woman of the stage that thought is both serious and solemn.

When we have "outriden the storms of wayward wind" it is time to cry halt, and to realize that above every selfish ambition, above everything connected with the stage, first and foremost is our duty towards it.

And this is what we realize: We realize that we women are the guardians of the honor of the dramatic profession. It was given into our keeping by those who went before us. In this generation it is our own. We shall leave it to the care of those who follow us.

We are all fond of saying "I love my art." Is it not true that the only way to prove that love is by a jealous and a faithful guardianship of the honor of our stage?

It seems to me that nothing has brought that duty more clearly before us as the birth of the Professional Woman's League. Striving toward every high ideal it cannot but make us more serious, less selfish, less flippant, worthier of the sacred charge confided to us.

Of the generous women who have unhesitatingly given their time, their labor, their energy, their money that they might build a noble work for us—what shall we say of them? Do you know what they have done? From this day forth, be she stranded in Portland, Maine, or in Portland, Oregon, no girl is friendless.

At first there were doubts. "Will they understand?" That was the question. Then was it not inspiring that almost the first response came from a woman, a true daughter of the American stage, whose whole career has been an example of all that is best and all that is noblest in our profession? A woman who I may truly say, is above all her contemporaries dearest to our hearts, highest in our veneration. I will call her by the winsome name, that to us beloved name, which is a household word throughout the length and the breadth of the land—Lotta.

And now, all the finest things are simple things. The golden rule, it is simplicity itself. There is a passage in our pledge which reads: "I will maintain the dignity of the League." That is very simple, and yet when we maintain the dignity of the League unconsciously, perhaps, we maintain the dignity of our profession.

Mrs. Fiske's reference to Lotta was greeted with most hearty applause, and Miss Crabtree embraced Mrs. Fiske to the great delight of all present. Lotta was obliged to acknowledge her ovation, which she did in a few gracefully chosen words, saying that she was heart and soul with the League, and would do all in her power to help and push it.

A Spanish song was delightfully rendered by Mrs. Gerritt Smith, who gracefully responded to an encore.

Mrs. Edwin Knowles followed, with a concise and amusing account of the state of the treasury.

The League had enjoyed financial life but a short time. However, the dues are beginning to come slowly in. There are now six qualified members, from 27 of whom have been received dues amounting to \$45. From the eight life members \$50 has been paid in. I am sorry to say that members are slow in sending in their sewing-room dues; only \$25 has come in from that source. From the dressmaking department \$100 has been realized. The entire receipts are \$175.75. The salary list is \$4. Our total expenditures have been \$124.12, leaving us a balance on hand of \$51.63.

Mrs. Knowles then paid a tribute to the generosity of Mr. A. M. Palmer, to whose kindness the League is indebted for their rooms, rent free, the past months of their existence. Had the League been obliged to pay rent for these rooms, the expense would have greatly reduced the balance now on hand. The entire League, as a body, applauded Mr. Palmer's generosity and kindness.

Mrs. Gerritt Smith and Miss Roselle sang tastefully two very pretty duets by Meyer-Helmond, and so ended the official inaugural of the Professional Woman's League.

Who Were There.

An hour and a half of pleasant companionship followed. In the crowd were noticed:

Mrs. Frank Leslie, Mrs. A. M. Palmer, Lotta Crabtree, Estelle Clayton, Isabelle Evesson, Mrs. Robert Mantell, Mrs. Gerritt Smith, Mrs. Jessie Bartlett Davis, Viola Whitcomb, Mrs. Rachel McAuley, Mrs. Harrison Grey Fiske, Mrs. Dr. Jennings, May Robinson, Esther Lyons, Mary Dentfield, Mabel Eaton, "Aunt Louisa," Mrs. Rachel McAuley, Mrs. Sidney Rosenfeld, Mary Shaw, Mrs. Edward E. Kidder, Grace Fikins, Mrs. Jessie Williams, Mrs. J. Thomas Maddox, Emma Field, Helen Ten Brock, Lillie Palmer, Pauline Willard, Nancy Atherton, Flora Redding, Mrs. Louise Berkeley, Minnie Johnston, Laura Bert, Elliott, Paget, Mary Brooks, Blanche Walsh, Marguerite St. John, Lee Lamar, Nettie Hooper, Martha Morton, Jeffreys Lewis, Minna Gleason, Mrs. E. M. Holland, Mrs. Richard Marston, Esther Little, Emma and Etta Frohman, Mme. la Comtesse Montigne, Kate Mayhew, Mrs. Lester Gurney, Mrs. Sol Smith, Mrs. A. B. De Forest, A. A. Dyas, Nellie Kate Nelson, Mrs. John McCulloch, Belle Stokes, Mabel Stevenson, Catherine Lewis, Cora Tanner, Alice Ives, Mrs. John Glendenning, Maggie Holloway Fisher, Mrs. E. A. Ebele, Emma Stokes, Agnes Herndon, Clara Baker Rust, Mrs. Marc Klaw, Helen Tracy, Dora Goldthwaite, Mrs. Edward Harrigan, Georgia Waldron, Florence Gerald and many others.

MINNIE SELIGMAN'S PLANS.

Minnie Seligman and her husband, Robert L. Cutting, Jr., will sail for Europe on Saturday next. They expect to return about Aug. 1.

"The report that I intend to act in Ibsen's Rosmersholm next season is unfounded," said Miss Seligman yesterday.

"I shall not be under Frank W. Sanger's management next season. My contract was for two seasons. Under it I was bound to play My Official Wife and to originate any other parts that A. C. Gunter might write. Mr. Gunter was a full partner with Mr. Sanger in the management.

"Mr. Sanger and Mr. Gunter have dissolved their partnership, owing to certain differences, I believe, and that leaves me free. I am not sorry, because My Official Wife was a play that failed to please the public, and I am not desirous to play other parts written by Mr. Gunter.

"We shall look about for plays while abroad. If we find one or two I shall start again next season. If we are disappointed in that I shall remain in New York next season and accept special engagements."

It is a curious fact that Miss Seligman throughout her entire professional experience has never played in any plays except those of native authorship.

MATTERS OF FACT.

The Empire Show Print, Chicago, reputed to be the largest printing house in the West, is doing a hand some business this year. It has an able representative in the person of W. J. Tilton in this city, with headquarters at 102 Broadway, where he will remain until Aug. 1 next, looking after the interests of this concern.

Charles E. Kindt, manager of the Burtis Opera House at Davenport, Ia., is in the city and will remain for a month looking after the interests of his popular theatre. He reports an excellent business during the past season and says that a number of improvements will be made in his house during this Summer. He is now running comic opera presented by the Andrews company. He is accompanied by his wife and is combining pleasure with business.

The Summer term of the Lawrence School of Acting will open on June 1 with a large number of students enrolled. Mr. Lawrence has rearranged the main class-room to seat about one hundred persons, and he intends to give performances twice a month, thus giving the students a taste of practical work. New scenery has been painted by Charles Mills. Special classes formed for stage dancing, fencing, and music under the best masters, and many other improvements have been made.

A first-class attraction is wanted by Manager A. G. Sweeney to open the New Temple Theatre, Owensboro, Ky., on Sept. 1 and 2.

J. J. Fitzsimmons, a rising young actor, has been engaged for The Prodigal Father for next season.

Alfred Butler will be at liberty after June 1. Miss Butler is a clever comedienne and can be engaged for next season.

A leading woman and a first-class stage manager are desired by Gus Bernard for the Summer and next regular season of the Utile Akerstrom company. He can be addressed at Sherman Street, Windsor Terrace, Brooklyn.

Laurent Howard has secured The Man About Town for the opening attraction of the Bedford Avenue Theatre next season. The play will open on Saturday, Sept. 2, also playing the following week.

The Apollo Opera House at Apollo, Pa., which is under the management of Walter J. Gutierrez, holds \$60 at regular prices. It has a population of 6,000 to draw from, and plays but one attraction a week.

Thomas R. Perry, manager of Primrose and West's Bells, has closed a very successful season. The Brothers Byrne having purchased the show will take it out next season under their own management. The season's tour has been booked by J. W. Brown, manager of Wang. Mr. Perry will remain in the city all Summer to complete the necessary details for Primrose and West's Minstrels, of which he has been engaged as manager. His office is at East Twenty-second Street.

T. W. Dinkins advertises that he is at liberty to accept engagements as manager or advance agent. He is capable and enterprising.

Cute McDonald has gone to Denver, Col., to open on June 12 at the Broadway Theatre for the Summer.

Beiter and Cox, managers of the Big Opera House, Canal Dover, O., are rapidly filling time for the season of 1903-04. They are looking nothing but first-class attractions, cheap and repertoire companies not being desired.

Graham Henderson has just closed season with A. Y. Pearson's White Squadron in the cast of which he was prominent, and in which he appeared at the original production at the Fourteenth Street Theatre. Mr. Henderson is original in his line of business, being an eccentric comedian, and he has figured in many notable casts. He will now enjoy himself as a fisherman on one of his own pieces of property from which a small mortgage has just been lifted. Mr. Henderson says he has had no "offers," but that he is considering several "communications."

To Managers: If you make out your one-night-stands do not forget Hornellsville, N. Y. The Shattuck Opera House, under the new lessee, will be in line with the rest of the first-class houses; it will be entirely renovated, new opera chairs, new scenery, heating apparatus, etc. I want good attractions only, and will play only two a week. An electric railway connects with a neighboring town of 3,000 inhabitants. L. Ossoski, lessee and manager."

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THE HONOR OF A MAN IS NO LESS THAN THE HONOR OF A WOMAN.

The destruction of one means the ruin of the other. "Eve's fall consisted in making of the forbidden fruit the permitted fruit, but to turn the permitted fruit into the forbidden fruit therein lies her triumph. It ends there. In the eighteenth century woman bolts out her husband. She shuts herself up in Eden with Satan. Adam is outside."

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FOREIGN PLAYS AND PLAYERS.

LONDON, May 11.

We have had three new programmes, or rather three reopenings with two changes of programmes and one new adaptation—the Trafalgar Square and Vandeville Theatres and then the Comedy Theatre which was not reopened till night before last.

The bills presented at the three houses are bright and merry ones and they ought to run the season out easily.

At the Trafalgar Square Mr. and Mrs. Frank Wyatt (Violet Melnotte) have been very judicious in their choice of a representative for the title role in Meilhac's musical comedy *Mam'zelle Nitouche*, for certainly May Vohe is a most captivating Denise de Flavigny, and quite equal to any one I have seen in the part. She has a pretty, piquante face, a lithesome figure, is full of life and fun, and indeed plays with an *espièglerie* and an *entrain* that are quite bewitching. Her numbers were encored and particularly the song of the recruit in the last act brought down the house. Frank Wyatt was very comical as Celestin and Robert Pateman gave much prominence to the part of the Major. Mrs. Wyatt was a very handsome Corinne and the other characters were satisfactory. Nitouche was followed by Burnand's clever travestie, *Diplomacy*. The travestie is, of course, well known, but in view of the production of *Diplomacy* which is running at the Garrick, the idea was most opportune. Of course "take-offs" of the performers at the Garrick were the order of the evening, and among these Mr. Wyatt as Count Orloff (Mr. Bancroft), Mr. Playfair as Julian Beaudere (Percy Robertson) and Mrs. Wyatt as Lady Fairfax and Miss Chester as the Marquise Rio-Zares, gave unusually happy imitations.

At the Vandeville the Messrs. Gatti have put on a revival of Bonicault's popular adaptation, *Forbidden Fruit*. The spice of naughtiness which pervades this comedy-farce, and which made it so taking when first produced at Wallack's in New York, still has its effect now, for the goodly audience laughed and enjoyed itself thoroughly, and did not seem even to find the last act a bit draggy (that has always been my opinion of it, at least), but continued to show signs of merriment from beginning to end. Messrs. Gatti had taken care to have the comedy well cast, and one and all did their best, a special meed of praise being due to Lottie Venn, who made a very dashing Zulu. Lionel Rignold was the Sergeant Buxter, and I am glad to say he did not overdo the part. Charles Groves was Mr. Cato Dove. *Forbidden Fruit* was preceded by Webster's pretty comic drama, *Smoke*, in which favorable mention should be made of Julian Cross and Daisy England.

The new adaptation to which I alluded was *The Great Unpaid*, by Fred Horner, founded on that broadest (not in situations, but in dialogues), naughtiest, but wittiest of the recent Parisian successes, *La Famille de Pont-Biquet*. Of course, the comedy has been pruned, modified and purified, so the expression goes, although it is often quite superfluous, for our English audiences swallow, and with relish, too, many a naughty saying that would do credit to the most *outré* French *jeu de mot*. Of course it is less pointedly said, but still the naughty flavor is there. Be that as it may, *La Famille de Pont-Biquet* in its English dress, is entirely localized as to scene and names, but preserves enough of its original tone to be amusing. The leading male characters are entrusted to Messrs. Vernon and Maude, and the principal ladies are Mesdames Victor and Mary Rorke.

Mr. Toole has put on another of his delightful Wednesday revivals for the matinees of that day. Poole's ever-welcome comedy, *Paul Pry*, and the local sketch of Joseph Hutton, *Hornburg*, in which Mr. Toole plays for Mr. Toole, who is supposed to have gone incognito to Hornburg and wishes to spend a few days at that watering place without being the observed of all observers. In this sketch Mr. Toole gives a number of his clever imitations. Paul Pry has always been one of the favorite impersonations of Mr. Toole, and with reason, too, for it is one of those in which this talented artist and London's comedian *par excellence* is seen at his best. The comedy was very well cast and capitally rehearsed, Mr. Billington as Colonel Hardy, and Mr. Shelton as old Witherton coming out in fine colors.

Expectation is on the *qui-vive* to witness the production of the new comic opera with which the Savoy will reopen its doors, *Jane Annie*, or, *The Good Conduct Prize*. The libretto is by Barrie and Doyle, and the music by Ford, as you know, and both are said to be the newest of the new, so that Saturday is looked forward to with interest.

A. J. G.

Matters Theatrical in Italy.

ROME, May 8.

It was grand of the King, who never goes to a theatre unless compelled by State duties, to issue from his reserve and head his subjects when they crowded the Costanzi Theatre on the first night of *Falstaff*, to render

homage to the glorious old man who is the last living record of this century's history of Italy. Through Verdi's music Italy still appeals to the world's heart. His name is still a glory to his country, and his music, which touched our grandfathers and our fathers' souls, still touches ours. The real attraction of this first night of *Falstaff*, therefore, was not *Falstaff*—masterpiece though it be—it was Verdi, with his eighty years and his fifty operas. Verdi, who has ever worked and created, who is ever working and creating, with a heart as full of faith, love and dreams as when in his earliest youth!

No greater honor could have been awarded him than the presence of his King, who, wrenching himself from his habits, repaired to the theatre, with all his court, to add solemnity to the great event. His presence was quite unexpected, and when he entered every man and woman in the theatre rose to their feet and shouted, as they never shouted afterward, even during the performance of the opera. The Queen was in another box with her mother, the Duchess of Genoa, and her ladies of honor. The King's box was full of State ministers and aides-de-camps, besides the Prince of Naples and the Count of Turin.

I will not follow the opera note by note. You have all heard of its success here, as elsewhere; before this I come at once to the end of the first act, when the whole house rises to its feet, and from every lip comes the cry: "Verdi!"

Verdi then appears, clad in black, from head to foot. His hair alone is white. He bows slowly, almost sadly, as if regretting the little time that may be left to him to renew a like triumph.

This triumph, however, reaches its maximum when Verdi appears in the King's box at the end of the second act, and the King rises to meet him with extended hands, and then leads him to the front of the box to receive the public's frantic ovation. I really cannot tell you who received the greatest ovation, the King or Verdi. The King presented the Prince of Naples and the Count of Turin to Verdi, and then accompanied him to the Queen's box, where they remained together about ten minutes—till the beginning of the third act, in fact. To compare *Falstaff* with *Othello* in their musical form would be the same as comparing *Falstaff* and *Othello* in their literary form. The one is totally distinct from the other.

Many do not like *Falstaff* as much as *Othello*, but all agree that the orchestration of *Falstaff* is sublime. Unfortunately the Silver Wedding festivities intervening, our high life society had no time to go to the theatre, except on the gala night, when any other opera might have served as well, for no one listened to it. The stage was forgotten that night, the royal box was the attraction, and nothing else.

Then, the prices were kept so absurdly high, that no one except the very wealthy could afford the expense. Thus *Falstaff* concluded its performances to almost empty benches—and the same has happened in Naples and in other cities where it has been given. We may therefore say, that with the exception of the Press and the upper crust of Roman society, Rome has not yet heard *Falstaff*.

A slab has been placed in the Costanzi Theatre to record the first performance of *Falstaff*, and Verdi has given his portrait, signed by himself. The inscription of the slab runs thus:

JOSEPHO VERDI
Italia decori non peritura
musica scientia
summarum magistrorum principi
qui
ad glorie atque actus festum evectus
comicum FALSTAFF opus
numeris inveniam festivitatem spirantibus
eccegnit
actum Romae
XVII. Kal. Mense An. MDCCCXCIII
ipsomet presente
universi plaudunt quiritibus
dermat
splendidum artis monumentum.

And now, what more news have I for you?

Traversi's *Roscos* is being translated into English and French. It will be no doubt first tried at the Independent Theatre, London, and the Théâtre Libre, Paris. The subject is so very unpleasant, however, that I doubt, whether it can please, even in Paris; as for London—?

I am glad to see that Duse is going to give performances in London and in Paris, where she may have more success than she had in America. I expect she was too quiet and too plain to make the great sensation in America that she has made in other countries.

In Rome we have now an old friend of yours, Signora Diligenti, whose sweet, gentle face has already gained all our sympathies. Next Winter she talks of introducing an English company in Rome, Florence, Naples, etc., and I think, the experiment ought to take, there are so many English people in those towns.

I am quite sure that Gilbert and Sullivan's operetta would be a success if there were plenty of pretty women in the chorus. The *Mikado*, especially, would please immensely here. I feel convinced.

Colautti's play *L'Altro*, is at last finished and will soon be given in Naples, where he was for a long time the director of a daily paper. *L'Altro* (the other one) is the lover of course. Colautti, however, is one of the strangest writers in Italy and he will no doubt present the "other one" in quite a different way than what we have generally seen hitherto.

If you want an idea of his style, read his *Fidelio*. The end is a surprise to the most experienced novel reader, and in a way more shocking than anything ever dreamed of by Zola or Ibsen. Read it, just for curiosity, but the "daughter" must not allow her "mother" to read it.

S. P. Q. R.

DATES AHEAD.

[Assumed for late for classification.]

Powerston's CIRCUS (J. T. McCaddon, mgr.)
Springfield, Ill., May 10, Danville 11, Champaign
June 1, Mattoon 2, Kankakee 3, Chicago 5-7.
L. L. TUCKER (C. C. Vaught, mgr.): Ellsworth, Me., May 20-June 1.
MR. JARASCHKE: Duluth, Minn., May 30, Henley, Wis., 31, Marquette, Mich., June 2, Green Bay, Wis., 5, Racine 6, Milwaukee 7-10.
MAHEL PABST (M. A. Mosley, mgr.): Portsmouth, O., May 20-June 2, Charleston, W. Va., 4-10.
TYRONE POWER (R. H. White, mgr.): Calais, Me., May 23, Houghton 24, Woodstock, N. B., 31, Fred- erton June 1, St. John 3-10, Halifax, N. S., 12-17.

J. F. Arnold at liberty. Last season business manager Frank Mayo. This office. *

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DEAR SIR:—Referring to enclosed letter from Mr. W. M. Wilkison, I beg to say that we shall be greatly obliged to you if you will send us specimens of the Salvini Posters.

You may remember that you sent me Specimens of Five 3 Sheets for THE U. S. NATIONAL MUSEUM AT WASHINGTON, with which I am also connected. These have been mounted and placed on exhibition in the Museum.

To Mr. A. S. SEER.

Yours truly, S. R. KOEHLER, Curator Print Dept.

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DATES AHEAD.

Managers and Agents of travelling companies and correspondents are notified that this Department closes on Friday. To insure publication in our subsequent issue dates must be mailed on or before noon on that day.

THEATRICAL COMPANIES.

AMERICA (Abbey, Schofield and Grau, mgrs.): Chicago, Ill., April 22—definite.
ATA BATA (David Henderson, mgr.): Chicago, Ill., May 22—definite.
A. THURBERG (Alexander Leonard, mgr.): Grand Junction, Ia., May 22, Boone 21, Ames June 2, Nevada 2, Marshalltown 2, Eldora 2, Iowa Falls 2, Webster City 2, Eagle Grove 2, Clarion 2, Mason City 2, Northwood, Minn., 2, Albert Lea 2, Austin 2, Osage 2, Charles City 2, Waverly 2.
BLACK CHOCOLATE (Eugene Tompkins, mgr.): Chicago, Ill., March 27—definite.
BOBBY GAYLOR (W. A. Brady, mgr.): Seattle, Wash., May 20.
BLUE JEANS (Rosenquest and Arthur, mgrs.): New York city May 20—June 10.
CUTLER-BUTTON: Calvert, Tex., May 20—June 3.
CLEMENTINE CASE (Browning and Latta, mgrs.): Brooklyn, E. D., May 20—June 2.
COURT FAVOR: Dubuque, Ia., May 22—June 2.
COURTY FAIR (Barie Bates): Montpelier, Vt., May 20, St. Johnsbury 21, St. Albans June 1, Burlington 2, Plattsburgh, N. Y., 2, Ticonderoga 2, Rutland, Vt., 2, Glens Falls, N. Y., 2, Saratoga 2, Bennington, Vt., 2.
COUNTY FAIR (Neil Burgess): Denver, Col., May 22—June 2.
CASINO COMEDY (Charles J. Smith, mgr.): Biscotasing, Ont., May 22—June 2, Chapeau 2-10.
DIAMOND BREAKER (Neil Florence, mgr.): Buffalo, N. Y., May 22—June 2, Toronto, Ont., 2-10.
DE LANGE AND RISING (Tangled Up): Brooklyn, N. Y., May 22—June 2.
DR. JOEVELL AND MR. HYDE (J. Frank Hine, mgr.): Sanford, Me., May 20, Amesbury, Mass., 2, Portsmouth, N. H., 2, Newmarket 2, Eastern 2, Kennebunk, Me., 2, Farmington, N. H., 2, Rochester 2, Lakeport 2, Pivmouth 2, Franklin Falls 2.
EFFIE ELLISER (Will C. Elliser, mgr.): Youngstown, O., May 20, Salem 2, Warren June 1, Akron 2, Canton 2.
EDWARD HARRISON (H. W. Hanley, mgr.): New York, N. Y., May 22—June 2, Brooklyn, N. Y., 2-27.
EMMA WELLS: Bradford, Ont., May 20.
EDWIN ARDEN: New Haven, Conn., May 20-21.
K. S. WILLARD (A. M. Palmer, mgr.): Boston, Mass., April 20—June 2.
EDWIN F. MAYO: Pittsburgh, Pa., May 22—June 2.
EUNICE GOODWIN (William Pettie, Jr., mgr.): Hannibal, Mo., May 20—June 2, Quincy, Ill., 2-10.
EVA MOUNTFORD (James H. Alliger, mgr.): Buffalo, N. Y., May 22—June 2.
FRUIT AND PANSY: Tecumseh, Mich., May 20-21.
FRANK HENRIC (E. A. Higgins, mgr.): Wheeling, W. Va., May 20, Cadz, O., 2, Steubenville June 2, Coshocton 2, Cambridge 2, Wellbuck, W. Va., 2, Fairmount, 2, Gratton 2, Weston 2, Clarksville 2.
PAST MAIL (Southern, Lincoln J. Carter, mgr.): Wabash, Ind., May 20, Peru 21, Rochester June 2, Warsaw 2, Pivmouth 2.
PAST MAIL (Northern, Lincoln J. Carter, mgr.): Ottawa, Ont., May 20, Brockville 21, Kingston June 2, Belleville 2, Peterboro 2, St. Catharines 2, Hamilton 2, Brantford 2, Woodstock 2, St. Thomas 2, London 2, Port Huron, Mich., 22, Pontiac 2, Albion 2, Marshall 2, Battle Creek, 2, Dowagiac 2.
PANTASMA (Harrison, Edwin Warner, mgr.): Chicago, Ill., May 25—definite.
PINE PATROL (A. V. Pearson, mgr.): Rutavia, N. Y., May 20, Danville 2, Bath June 2, Waverly 2, Binghamton 2.
GRAY AND STEPHENS: Jersey City, N. J., May 22—June 2.
GOLDEN WEDDING: Boston, Mass., May 20—June 2.
BOSS AND BOSS: Brooklyn, N. Y., May 20—June 2.
HAILES AND HART (James Jay Brady, mgr.): Denver, Col., May 20—June 2.
HARRY LINDLEY: North Bay, Can., May 20—June 2.
HOFMAN AND DE LOW: Mt. Pleasant, Pa., May 20—June 2.
HARTER AND TAYLOR DRAMATIC: Joplin, Mo., May 20—June 2.
HARRISON AND TEN BROECK (E. G. Stone, mgr.): Omaha, Neb., May 22—June 2.
HAMILTON-MARVIN COMEDY: Elmore, O., May 22—June 2.
JAMES O'NEILL (William F. Connor, mgr.): Boston, Mass., May 22—June 2.
JOHN AND DELLA PRINGLE: Numiston, Ia., May 20—June 2, Weidon 2.
JOHN F. SHERIDAN: Milwaukee, Wis., May 22—June 2.
JACOB LIT'S STOCK: St. Paul Minn., May 22—definite.
JAMES J. CORREY (W. A. Brady, mgr.): San Francisco, Cal., May 22—June 2.
JANHEAD (Jeff D. Bernstein, mgr.): Providence, R. I., May 22—June 2.
LEORA LANE (Frank Cov, mgr.): Wayne, Neb., May 22—June 2.
LITTLE FRANK (Fred Robbins, mgr.): Bay City, Mich., May 22, Midland 2, East Tawas June 2, Oscoda 2, Alpena 2.
LEON MORRISON (Edward J. Abram, mgr.): Chicago, Ill., June 2—definite.
MOONSHINE'S SHADOW (Warner and Nelson, mgrs.): Galt, Ill., May 20, Jackson 2, Joliet June 2, Hamilton 2.
MAY BRETONNE (George Hamler, mgr.): Bloomington, Ill., May 22—June 2, Peoria 2-10.
MRS. W. J. FLORENCE (Howard Covey, mgr.): Victoria, B. C., May 20, Vancouver 21—June 2, Whitcomb, Wash., 2, Mt. Vernon 2.
MIDNIGHT'S MUSICAL COMEDY: Belle Vernon, Pa., May 20, Mt. Pleasant 21, Jeannette June 2, Greensburg 2, Johnstown 2.
MORGAN COMEDY: Canastota, N. Y., May 22—June 2.
MORA-WILLIAMS (Fred Williams, mgr.): Scranton, Pa., May 22—June 2.
MARIE WATSWORTH (Julian Magnus, mgr.): St. Paul, Minn., May 22—June 2, Minneapolis 2-10, Racine 2, La Crosse, Wis., 2, Madison 2, Wat 2.
SAY C. GOODWIN (George J. Appleton, mgr.): Portland, Ore., June 2-3, Victoria, B. C., 2-4, Vancouver 2, Seattle, Wash., 2-10, Tacoma 2, Spokane Falls 2, Butte City, Mont., 2, 27.
NEWTON BEERS (W. L. Dobson, mgr.): Beaver-town, Ont., May 20, Port Hope June 2, Coburg 2, Picton 2, Trenton 2, Belleville 2, Napanee 2, Gananoque 2, Chatham 2, N. Y., 2.
KIRK WACHNER (Sidney R. Ellis, mgr.): Newark, N. J., May 20, 21.
O'DONN'S NEIGHBORS: Des Moines, Ia., June 2.

OH, WHAT A NIGHT! (Charles A. Loder): Chicago, Ill., May 22—June 2.
PRODIGAL DAUGHTER (J. Henry French, mgr.): New York city May 22—definite.
PAIR OF KIDS (Ezra Kendall, mgr.): East Saginaw, Mich., May 22—June 2, Flint 2, Port Huron 2.
ROSEDALE: Boston, Mass., May 22—June 2.
RICHARD MASSFIELD (John P. Slocum, mgr.): Portland, Ore., May 22, Seattle, Wash., June 2-4, Victoria, B. C., 2, Tacoma, Wash., 2-3, Spokane 2, Butte, Mont., 2-22, Helena 2-27.
KAMBLER FROM CLARE (Dan McCarthy, mgr.): New York city May 22—June 2.
SOL SMITH RUSSELL: Chicago, Ill., May 22—definite.
SPOONER COMEDY (B. S. Spooner, mgr.): Bloomington, Ill., May 22—June 2.
SHE TRICKED (S. J. Rawson, mgr.): Muskegon, Mich., May 20, Pontiac 21, Lindington June 2, Marquette 2, Traverse City 2, Charlevoix 2, Petoskey 2, Sault Ste. Marie 2, Manistique 2, Escanaba 2, Marquette 2, Iron Mountain 2, Crystal Falls 2, Ironwood 2, Ashland, Wis., 2, Rhinelander 27.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Fond du Lac, Wis., May 22—June 2.
STRIKING RESEMBLANCE (Frank Murphy): Indianapolis, Ind., May 22—June 2.
SHE: Chicago, Ill., May 22—June 2.
SCANDAL IN HIGH LIFE: Brooklyn, N. Y., May 22—June 2.
TEXAS STEER (Hoyt and Thomas, mgrs.): New York city April 10—definite.
TONY FARRELL (C. E. Callahan, mgr.): Harlem, N. Y., May 22—June 2.
TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): New York city—definite.
TWO JOES: Rochester, N. Y., May 22—June 2.
TEMPERANCE TOWNS (Hoyt and Thomas, mgrs.): Salem, Mass., May 20, Haverhill 21, Providence, R. I., June 2-3, Newport 2, Fall River, Mass., 2, New Bedford 2, Brockton 2, Worcester 2, Woonsocket, R. I., 2, Taunton, Mass., 21, Dover, N. H., 2, Portsmouth 25, Nashua 2, Bellows Falls, Vt., 27.
THE GIRL I LEFT BEHIND ME (Chas. Frohman, mgr.): New York city Jan. 25—definite.
THE GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Chicago, Ill., May 22—definite.
TRIP TO CHINATOWN No. 2 (Hoyt and Thomas, mgrs.): Utica, N. Y., June 2.
THOMAS W. KEENE: Wheeling, W. Va., May 20, Cadz, O., 2, Steubenville June 2, Coshocton 2, Cambridge 2, Wellbuck, W. Va., 2, Fairmount, 2, Gratton 2, Weston 2, Clarksville 2.
THE CASHIER (Russell and Silver, mgrs.): Philadelphia, Pa., May 22—June 2.
THE SNUFFLER: Burlington, Ia., May 22—June 2.
THE TOMMADO (Lincoln J. Carter, mgr.): Chicago, Ill., May 22—June 2.
THE RIVALS (Mrs. John Drew): Harlem, N. Y., May 22—June 2.
THE UPPER HAND (Edward P. Sullivan): Toronto, Ont., May 20—June 2.
UNCLE TOM'S CABIN (Stetson's): Presque Island, Me., May 20, Caribou 21.
UNCLE TOM'S CABIN (Smith's): New York city May 22—June 2.
UNCLE TOM'S CABIN (Harney and McGowan's): Sullivan, Ill., May 20, Sidell 21.
WADE-LEMOYNE (P. Prescott, mgr.): Isheming, Mich., May 20, Marquette June 2, Iron Mountain 2, Crystal Falls 2, Florence, Wis., 2, Norway, Mich., 2, Escanaba 2, Gladstone 2-10, Manistique 22-24, Sault Ste. Marie 25-27.
WHITE COMEDY: Trenton, N. J., May 22—June 2.
W. T. ROSSON: Rockville, Ill., 22—June 2.
ALCAZAR OPERA: Correctionville, Ia., May 20, Cherokee 2, Sibley June 2, Worthington, Minn., 2.
BOSTON COME OPERA: St. Joseph, Mo., May 22—June 2.
BOSTONIAN OPERA (Barnabee, Karl and McDonald, mgrs.): New York city May 22—definite.
CASINO OPERA: Detroit, Mich., May 22—June 2.
CORINNE OPERA BURLESQUE: Chicago, Ill., May 22—definite.
CALHOUN'S OPERA: Lincoln, Neb., May 20, 21, Sioux City, Ia., June 2-3.
DEMON OPERA: Louisville, Ky., May 22—June 2.
DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 22—definite.
DICTION OPERA: Washington, D. C., May 22—definite.
E. E. Rice, mgr.: New York city May 22—definite.
FENCING MASTER (J. M. Hill, mgr.): Milwaukee, Wis., May 22—June 2.
GRACE ELIMBERG CONCERT (George W. Ripley, mgr.): Elmore, N. Y., May 20, 21.
GEO. A. BAKER OPERA (Geo. A. Baker, mgr.): Boston, Mass., June 2—July 2.
HINCH'S GRAND OPERA: New York city May 22—definite.
HARRY E. DREY OPERA (Harry Askin, mgr.): New York city April 6—definite.
ISLE OF CHAMPAGNE (Thomas G. Seabrooke): New York city May 22—June 2.
LILLIAN RUSSELL OPERA (T. Henry French, mgr.): Chicago, Ill., May 22—definite.
MURDER FAMILY CONCERT: Warren, R. I., May 20, Bristol 2, New Bedford, Mass., June 2, Fall River 2, Brockton 2, Biddeford, Me., 2, Bath 2, Rockford 2, Brunswick 2, Augusta 2, Bedford 2, Bucksport 2, Bangor 2.
O'NEILL OPERA (A. Arthur O'Neill, mgr.): Charleston, S. C., May 22—definite.
PAULINE HALL OPERA (George R. McLellan, mgr.): Boston, Mass., June 2—definite.
SOLSA'S BASS (B. Blakely, mgr.): Chicago, Ill., May 22—June 2.
WILSON OPERA: Rochester, N. Y., May 22—June 2.
VARIETY AND BURLESQUE.
BLONDELL AND CONKLING: Middleboro, Ky., May 22—June 2.
CITY SPORTS: New York city May 22—June 2.
CHEERFUL BURLESQUE (Sam T. Jack, mgr.): Philadelphia, Pa., May 22—June 2.
FORTY THIEVES: Providence, R. I., May 20, 21, New Haven, Conn., June 1-2.
GUS HILL'S NEW YORK STARS (Gus Hill, mgr.): Cleveland, O., May 22—June 2.
GUS HILL NOVELTIES (Gus Hill, mgr.): New York city May 22—June 2.
HOWARD ATHLETIC: Pocatello, Wash., May 20, Logan, Utah, 21, Ogden June 2, Salt Lake city 2, Helen Courtland: Newark, N. J., May 22—June 2.
JEROME VAUDEVILLE CLUB: Detroit, Mich., May 22—June 2.
MORTON AND ARNOLD: Charleston, W. Va., May 22—June 2.
NABUCCON: Chicago, Ill., May 22—June 2.
NABUCCON: Pittsburgh, Pa., May 22—June 2.
NABUCCON: Boston, Mass., May 22—June 2.
ROSE HILL: New York city May 22—June 2.
SMITH-VAHNE: Cincinnati, O., May 22—June 2.
SEITON AND WATSON: New York city May 22—June 2.
TONY PASTOR: Chicago, Ill., May 22—definite.
MINISTERS.
LUCIER'S: Greenville, Me., May 20, Woodstock, N. B., June 2, Frederick 2.

PURPOSE AND WEST (D. W. Truss, mgr.): Chicago, Ill., May 22—June 2.
BOB HUNTING: Paterson, N. J., June 2.
BARNUM AND BAILEY: New Haven, Conn., May 22, Middletown 21, Hartford June 2, Boston, Mass., 22-27.
COOK'S: Waynesboro, Tenn., May 20, Ashland 21, Allen's Creek June 2, Napier 2, Lawrenceburg 2.
HARRIS BROTHERS: Sandusky, O., May 20, Monroe, Mich., 21, Wyandotte June 2, Detroit 2, 3.
JOHN ROBINSON: Martinsburg, Va., May 20, Rocky Mount 2.
J. H. LA PEARL: Winchester, Ill., May 20, Chapin 21.
LEONZO'S: Birdsboro, Pa., May 20.
ORRIS BROTHERS: City of Mexico April 10—definite.
REITZ AND CO.: Newport, Ky., May 20.
RINGLING BROTHERS: Leavenworth, Kans., May 20, St. Joseph, Mo., 21, Seneca, Kans., June 2, Hastings, Neb., 2, York 2, Omaha 2, Wayne 2, Sioux City, Ia., 2.
SELLS BROTHERS: La Salle, Ill., May 20, Dixon 21, Freeport June 2, Galena 2, Manchester, Ia., 2.
S. BROWN AND SMITH: Nashua, N. H., May 20, Milford 21, Goffstown June 2, Suncook 2, Pittsfield 2.
VERDELO'S: Orono, Mich., May 20.
W. H. HARRIS: Gallitzin, Pa., May 20, Johnstown 21, Blairsville June 2, Latrobe 2, Greensburg 2.
WHITNEY'S: Whitehouse, Mich., May 20, Waterville 21, Perryburg June 2, Stony Ridge 2, Woodville 2.
WALSH'S: Littleton, Pa., May 20.
W. B. REYNOLDS: West Point, Neb., June 2, Stanton 2.
BARTHOLOMEW'S EQUINES (W. J. Maxwell, mgr.): Philadelphia, Pa., May 22—June 2.
BROOKLYN, N. Y., 2-27.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Chicago, Ill., May 22—June 27.
BUFFALO BILL: Chicago, Ill., May 22—definite.
COYLE AND WELLS: Washington, D. C., May 22—June 2.
FLINT, THE MESSENGER (L. J. Mescham, mgr.): Omaha, Neb. May 22—June 2, Sioux City, Ia., 2-10.
HOWORTH HIBERNICA: Marlboro, Mass., May 21.
KELLAR (Magician): New York city May 22—definite.
PROF. POWELL (W. L. Soper, mgr.): Philadelphia, Pa., June 2-10.
SOS DIOS: Kansas, O., May 20, Bettisville 21, Green Springs June 2, Clyde 2, Bellevue 2.
OPEN TIME.
This department is for the exclusive use of our subscribers to the "Out-of-Town Theatricals" and "Manager's Directory" columns.
ATLANTIC, IOWA: Opera House, June 2.
EAST STROUDSBURG, Pa.: Academy of Music, June and July.
GOVERNOR, N. Y.: Union Hall Opera House, June 2.
NIAGARA FALLS, N. Y.: Park Theatre, June 2-20, July 2-20, Aug. 2-20.
OVERSHERO, Ky.: New Temple Theatre, Sept. 2, 3, October 2-3.
RED BANK, N. J.: Opera House, May 9, June 5, 22, 26.
ST. JOHNS, N. B.: St. John's Opera House, June 2-23, July 2-20, August 2-20, Sept. 2-3.
Frank Mayo's business manager, J. F. Arnold, at liberty for next season. This office.
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FOREIGN NOTES

Richard Griffin opened at Canterbury, England, on May 2 in The Ticket-of-Leave Man to big house. After three weeks in the provinces Mr. Griffin will produce his new comedy, entitled Barnabus Rums, written by C. Davis Walton.

A child was knocked down and run over by a carriage and pair in a London street. Ellen Terry was the victim. The little one was conveyed to the Jubilee Hospital, where he has since been constantly visited by Miss Terry, and the actress will establish in the hospital a cot to be known as the "Photograph Cot," as it is to be maintained by the sale of her signed photographs. In addition to this Miss Terry has given £20 to the hospital.

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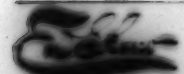
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